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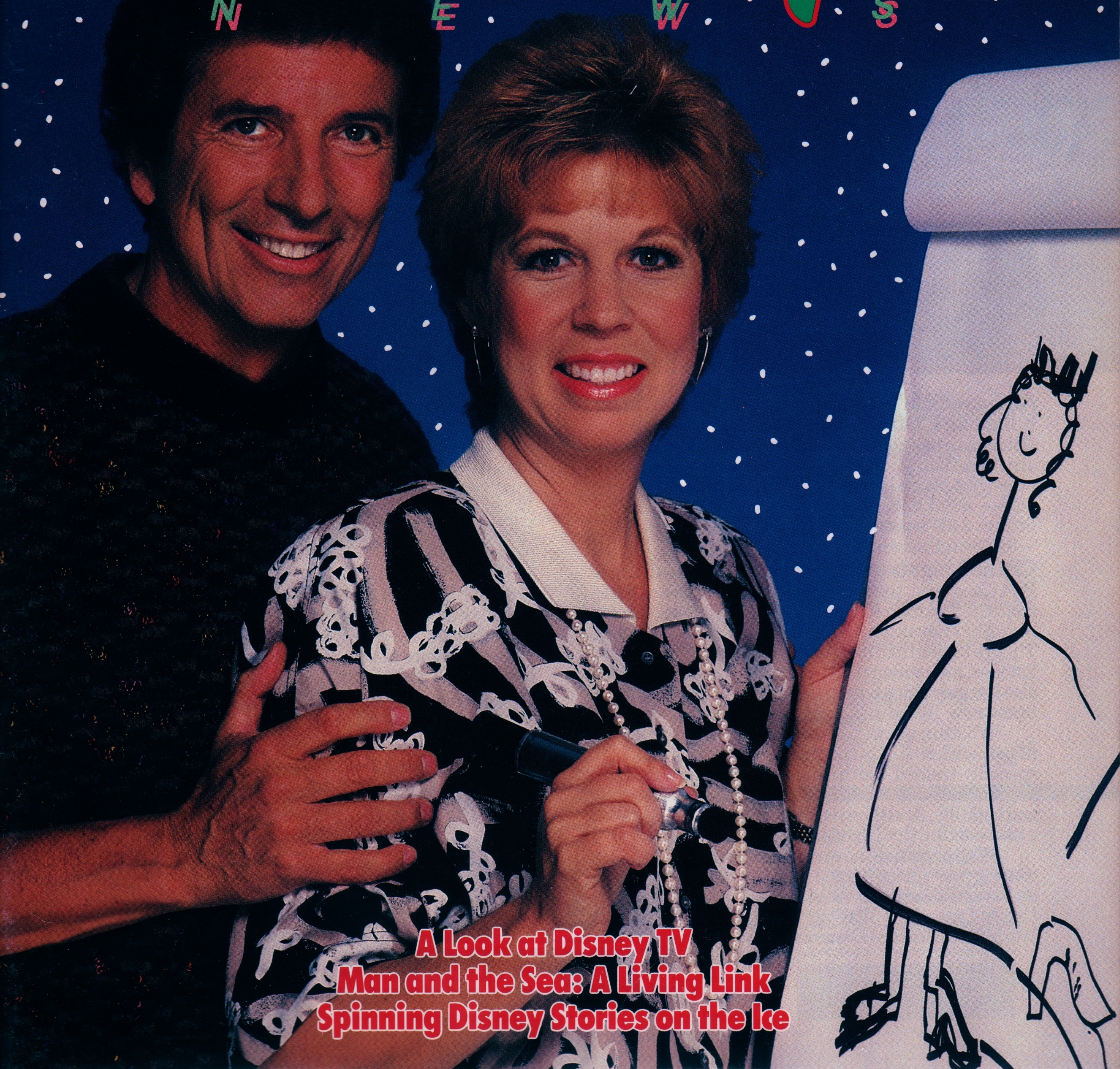
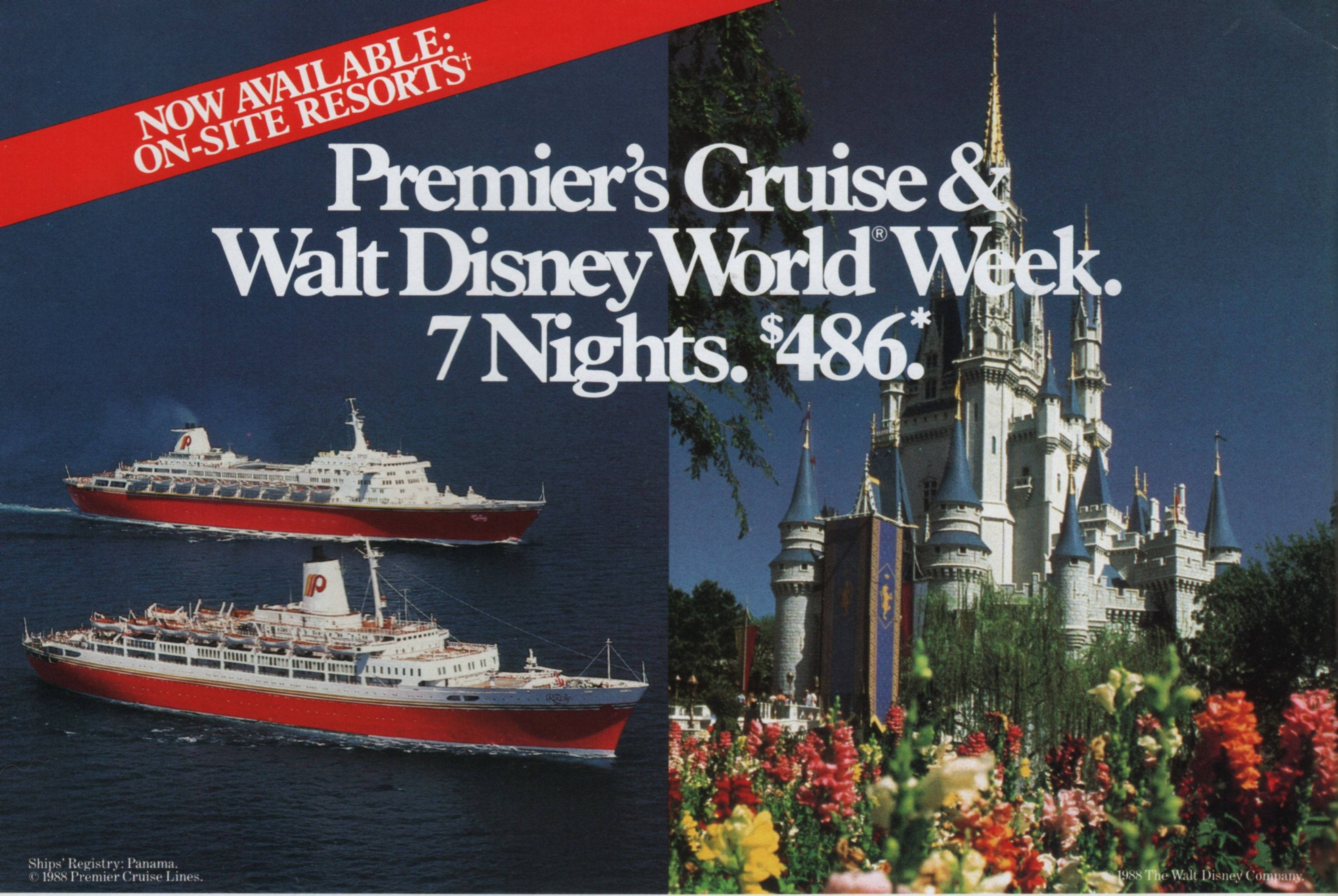
DISNEY NEWS



A Look at Disney TV

Man and the Sea: A Living Link

Spinning Disney Stories on the Ice



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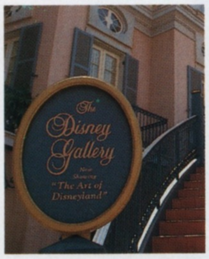

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ON THE COVER: *Bert Convy deciphers "Cinderella" from Vicki Lawrence's artwork. Both are hosts of "Win, Lose or Draw." Photography by Wayne Williams.*

TO THE Editor

Superfan On April 12, 1987, I marked my 100th visit to Walt Disney World, the world's greatest resort. Andy Warhol said that everyone will be famous for 15 minutes. I hope that this was only part of my time. And I sure hope that this will not be the only Walt Disney picture that I get to be in.

David J. P. Ortiz
Trinidad, CO

Walt Disney World indeed confirms Ortiz's 15 trips and 102 visits to the Vacation Kingdom. This photo of him with Tigger, his favorite cartoon character, was taken on his hundredth visit.

Good For What Ails You I'm a 64-year-old woman and love the experience of Walt Disney World. I have been there several times.

No matter how old a person is, there are years taken off while in the Park. I can't exactly explain it, but your back doesn't hurt as much and your legs seem stronger.

I have an avid thirst to return, and soon.

Marie J. Devins
Camp Hill, PA

First Impressions Last summer I visited Disneyland for the first time and was overwhelmed with delight. I arrived with probably the fairly typical adult's attitude of "We're doing this for the child." But I left, unwillingly, at 11:00 p.m., dazzled, satisfied and, amazing to say, not in the least tired.

During our seven hour visit, we came to agree with our small daughter Laura who kept repeating, "When you think you've seen it all, there's always something more to come."

After having by no means exhausted the attractions at Disneyland, we boarded the Mark Twain paddle-wheeler to enjoy a quiet, 15-minute cruise and thus end our day on a serene note. We left the Park encapsulated in a magic bubble of reason, good cheer, and plain ole fun.

How, I wondered much earlier in the day, could anyone spend more than an afternoon in Disneyland? Well, now I see how, and I'll be back.

Catherine N. Parke
Columbia, MO

Clean Scene I'm from Manhattan, accustomed to the untidiness (to say the least) of city streets. I've just returned from a visit to Walt Disney World, and I couldn't help but marvel at its pristine appearance. Thousands of people, and the only litter I saw in the Park were a few cups and cigarette butts being swept into small containers by clean-up crews.

How do you do it?

Stella Seidenman
New York, NY

Glad you asked! The answer to your question will be the subject of a forthcoming article in DISNEY NEWS.

No Plans For Retiring Mr. Lincoln After reading the enclosed article (by a columnist recommending that the Great Moments with Mr. Lincoln attraction be retired as being technically obsolete), I myself feel that Mr. Lincoln is important because he is an original part of Disneyland.

I too was 30 before I visited this wonderful place. Not because I didn't want to, but because I either didn't have the time or money. When my daughter turned nine, I decided a trip to Disneyland was the best birthday present we could give. We had planned an overnight stay at the Disneyland Hotel and a day in the Park. We ended up staying three nights in the hotel and four days in the Park. Her school is now planning the eighth grade graduation day at Disneyland. I hope we can go as well.

One of the prized photos in our home is of my daughter receiving a big hug from Mickey Mouse. I just want to say thank you for this world of fantasy and fun. And please don't take Abe away.

Rita Dickey
San Jose, CA

Thank you for your letter. There are no plans at present for removing Great Moments With Mr. Lincoln.

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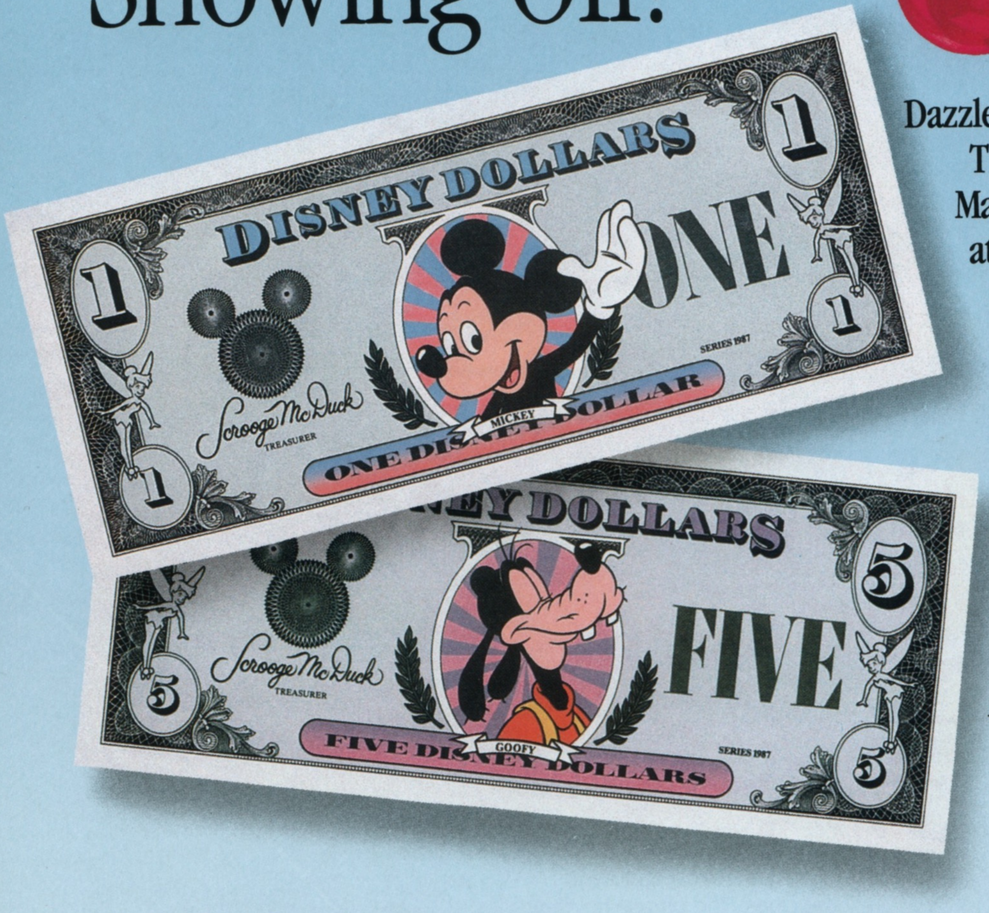
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DN

DISNEY ON TELEVISION

Disney Brings Winning Fare to Television

The set of *Win, Lose or Draw* is unlike that of any other TV game show. Instead of featuring celebrities behind glass panels, with electronic gadgets and flashing lights, the players of this game face each other from comfortable sofas. A large artist's easel stands in front of a cool, white brick fireplace. The effect conveyed is less that of a game show set and more like someone's comfortable living room. Which it is—an exact model of the living room in Burt Reynolds' Holmby Hills home. After all, Reynolds has been playing *Win, Lose or Draw* in his home for over a decade.

Win, Lose or Draw is a form of charades. It's men versus women, with two celebrities and one non-celebrity player on each team. Each team must guess a word, title or phrase—and the clues are given by one team member who draws them on the easel. If a team can't come up with the correct answer in time, the other team has a chance to reply.

WIN, LOSE OR Draw

Celebrity parlor game becomes TV's "*Win, Lose or Draw*"

"It all grew out of the friendly charades games at my house," Reynolds says. "They quickly became very competitive. We always played men against women—sort of a battle between the sexes. It's usually the women who are better than the men.

"We always had a good time, and it was interesting to see how well the 'civilians'—the wives, girlfriends, boyfriends or husbands—played. It gave the whole thing a real edge. There have been times when the game would start after dinner, and carry on through the night."

The innovation of drawing charade clues came one evening when Fred Astaire was present at Reynolds' home. "He was a very shy, private man," Reynolds recalls. "He didn't want to stand up in front of everyone and play charades. He felt embarrassed to act out clues in front of company. So I said, 'Why don't we get an easel and you can draw the clues.' The phrase he drew was 'Follow the Fleet.' One of the interesting things about the game is how the individual personality comes through in a drawing. The drawing reveals the inner person. Astaire, a notorious perfectionist, drew these tiny figures—it looked like a chorus line of 50 sailors. They were very, very small—but if you looked at them with a magnifying glass, each sailor was perfectly drawn, right down to the jackets and the rows of little buttons."

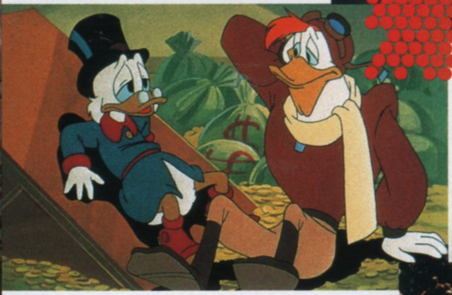
The game became a staple among Reynolds' friends—a veritable who's who of Hollywood. Players have ranged from legends like Astaire, Orson Welles and Bette Davis to cronies like Dom DeLuise, Betty White and Loni Anderson. After playing the game for 15 years, Reynolds decided to see if his form of parlor sketch-pad charades had possibilities as a syndicated television game show.

"We were having brunch one weekend," says Bert Convy, who, in addition to being the show's co-executive producer, serves as *Win, Lose or Draw*'s host. "We were discussing game shows. Burt has always been a fan of *Password*. When the conversation turned to syndication, and the potential profits, Burt asked me if I thought the game would work. We formed a partnership with Richard Kline (a noted game show producer), and took the concept to three or four studios. We ended up with Disney, and they've been very, very supportive."

"I think the game works really well because you see celebrities as people," Reynolds says. "A lot of stars won't do game shows because they're afraid of

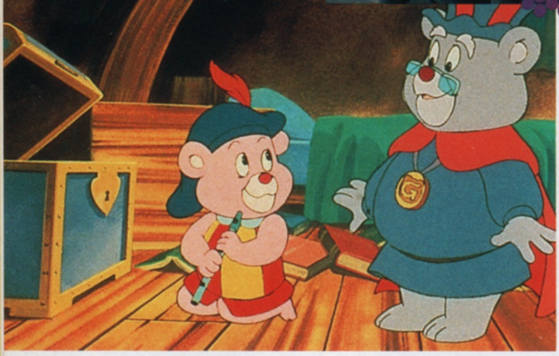
''Country,'' from the Magic II package, stars Jessica Lange

''Oldest Rookie'' Paul Sorvino hits the streets with partner D.W. Moffett



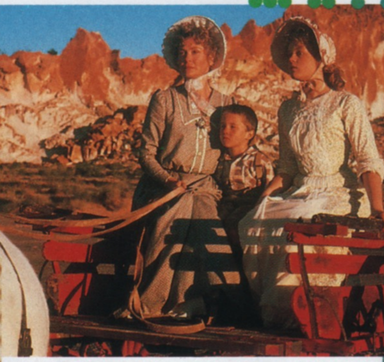
Adventure and danger for Scrooge and Launchpad McQuack in ''DuckTales''

Sean Young and William Katt comfort ''Baby'' in this Magic II offering



Gruffi (right) reveals ancestral secrets to Cavin in ''The Gummi Bears''

Disney's DuckTales



''A Christmas Visitor'' is one of The Disney Channel's gifts this season

Karen Valentine is a ''North Avenue Irregular'' from Magic II

Megan Follows as ''Anne of Avonlea,'' from The Channel to public television appearing foolish. But anybody can play *Win, Lose or Draw.* We've tried to keep the feeling of a game among friends, and that's what makes it fun. Of course there are some players who are just sensational—like Betty White. She's enormously competitive, very bright, and very funny. That's the perfect combination.

"We've had some guest stars who'd never played before. They were wonderful—especially Lynn Redgrave. She shares the same qualities with Betty White, and that makes for an exciting, entertaining show." Other celebrity guests on *Win, Lose or Draw* include Ricardo Montalban ("A good and intriguing artist," Bert Convy adds in an aside), Sally Struthers, Barbara Eden, Richard Simmons, Lorna Luft, Dick Van Patten, Charo, Shirley Jones, Martha Raye, Emma Samms and Annie Potts.

When Bert Convy gives the word, Loni Anderson gets ready to draw

Host Bert Convy gives guest Charles Nelson Reilly a hand

Win, Lose or Draw falls under the aegis of Buena Vista Television, the syndication arm of The Walt Disney Studios. The division is headed by Senior Vice President Robert Jacquemin. "We were very fortunate that they (Reynolds, Convy, and Kline) selected Buena Vista," Jacquemin says. "Now that's a crowded marketplace, game shows. But *Win, Lose or Draw* is an entertainment show first, a comedy show second, and a game show third. The audience sees entertainers in a new venue, as individuals having a good time, and it's hysterical."

Win, Lose or Draw also boasts a singular distinction. While it airs as a daily syndicated program, it's also a regularly scheduled morning game show on NBC, (though with different players and Vicki Lawrence as host). Additionally, *Win, Lose or Draw* is now a board game from the Milton Bradley game manufacturing company.

Programs produced for either the networks or The Disney Channel, The Walt Disney Company's pay-television service, have the ability of being later syndicated as well, before moving to the home video market, creating what Robert Jacquemin terms "a revenue train."

Richard Frank, President of The Walt Disney Studios, believes that his division "has the ability to supply every buyer" in the television marketplace. Prior to the arrival of the present management team in 1985, the company's profile on television was minimal. Disney product could only be found on The Disney Channel. That changed with the new management.

Frank explains, "Our research told us that people who wanted The Disney Channel wanted Disney wherever they could find it. An hour-length show here or there, a two-hour movie elsewhere, wouldn't cause subscribers to drop the one channel they could all watch together. So we decided to produce new shows and to put some of our older programs into syndication."

The result finds Disney product appearing in a number of venues—an approach that continues into 1988 with new programs such as *Win, Lose or Draw.* What follows are details of Disney's ambitious campaign, across the various industry sectors.

Network Television

"*Golden Girls* (is a hit) you don't find on every tree," Richard Frank acknowledges. Touchstone Television's popular series, which chronicles the lives of three aging female friends (and one mother) living in Florida, garnered three Emmys out of 18 nominations this past summer, including awards for actress Rue McClanahan, director Terry Hughes, and the series itself. Appearing on NBC, the series continues to provide that network with its linchpin to winning ratings on Saturday night. *Golden Girls* finishes consistently in the top 10, week in and week out, usually occupying the number five niche.

Golden Girls also offers Disney an upcoming syndication opportunity. "We will address that question within the year," Robert Jacquemin says. "We are obviously sitting on one of the major assets in the television industry with *Golden Girls.*"

Touchstone Television is represented at CBS with "The Oldest Rookie," an action comedy series starring Paul Sorvino, D.W. Moffett, Raymond J. Barry and Marshall Bell. Sorvino plays Ike Porter who, after 25 years on the force as a senior ranking public relations officer, decides to hit the streets and is paired with a free-wheeling partner (D.W. Moffett) half his age. Through growing mutual respect, and their own brand of charm and unorthodox methods, the two solve more than their share of cases while also driving their superiors crazy.

Disney's network presence extends to ABC, too, with *The Disney Sunday Movie.* The studio continues to produce one and two-hour programs for this slot. (*The Sunday Movie* also provides an outlet for other Disney programs. Original films produced for The Disney Channel, such as *Parent Trap II* and *Down the Long Hills* with Bruce Boxleitner, have made their way to *The Disney Sunday Movie,* and the reverse process is soon to occur.) Another ABC project is *Earth*Star Voyager,* a Disney science-fiction mini-series in production. Disney also con-

"*Stakeout*," with Emilio Estevez and Richard Dreyfuss, is part of Magic II

tinues to produce two major network animated series for the children's Saturday morning time slots. *The Gummi Bears* appears on NBC and *The Wuzzles* graces ABC.

Syndication

"Our plate is full," acknowledges Robert Jacquemin of Buena Vista Television. Disney's push into syndication began last year with the release of *Disney Magic* 1 and *The Wonderful World of Disney*. The former was a package of 25 Disney theatrical films including *Mary Poppins* and *20,000 Leagues Under the Sea*, four made-for-television movies (including the ever-popular *Zorro*), and one Disney Channel film, *The Undergrads*, starring Art Carney. The latter package comprised a selection of episodes from the critically acclaimed and award-winning Disney TV series, which spanned 29 years.

This summer, Buena Vista announced the release of another syndicated package. *Magic* II combined Disney *and* selected Touchstone films, including the summer surprise hit, *Stakeout*, with Richard Dreyfuss and Emelio Estevez. "That was a marketing decision to give a topspin to the package," Jacquemin observes. In additon to *Magic* II, Buena Vista released *Disney Treasure* 1, which consists of traditional Disney fare.

With *Win, Lose or Draw*, Buena Vista has moved into first-run syndication—programs directly created for the syndicated market. There's another first-run series as well: *DuckTales*, an animated half-hour series featuring the adventures of Scrooge McDuck and his grandnephews Huey, Dewey and Louie. It's the first animated Disney series ever for the studio.

"We paid close attention to the marketplace," Jacquemin points out. "Most of the animated TV shows were one-dimensional, with heavy action. All of those shows lacked heart and character development. And that is what the Disney heritage has. We felt there was a place for Disney quality, Disney heart, and Disney animation. *DuckTales* is a beautiful product, a natural extension for the division to make in expanding the Disney name."

Siskel & Ebert & The Movies is in its second year as a syndicated program produced by Buena Vista. "There's a level of quality associated with the name of Disney in the marketplace," Jacquemin explains. "We intend to maintain that reputation, which is one reason we acquired the rights to Gene Siskel and Roger Ebert's show. It's been a gratifying success for us." The popular film review series has lately broken into the top-20 list of syndicated programs, and also received an Emmy nomination for "Best Informational Series."

The Disney Channel

Original programming continues to hold a high priority at The Disney Channel. *The Christmas Visitor*, an original "Disney Channel Premiere Film," appears on The Channel in December. It was made in Australia and stars, among others, Dee Wallace Stone. Two more made-for-The-Channel films went into production this past October. *Good Ole Boy* was shot in Tennessee; *Night Train to Katmandu*, an atmospheric fantasy/adventure/drama, was filmed in Nepal.

Series have been highly popular and effective on pay-television. *Danger Bay* entered its fourth season on The Disney Channel in October. Starring Donnelly Rhodes, Christopher Crabb, Ocean Hellman and Susan Walden, the show is a half-hour family adventure-drama set in the Pacific Northwest. It remains one of The Channel's top rated series.

Of major importance, both for The Disney Channel and later for Buena Vista Television, is a series development deal with Carol Burnett featuring her famed "Eunice" characterization. Production on the project, tentatively titled *Eunice Goes to Hollywood*, is slated to begin in January. Two children's series are also in development, and plans are under evaluation for further episodes of *College Bowl*, the classic series which The Channel revived and which ends in December.

The Disney Channel also has an ongoing co-production deal with PBS' Wonderworks. The recent miniseries, *Anne of Avonlea*, starring Megan Follows and Colleen Dewhurst, a sequel to the Emmy Award-winning *Anne of Green Gables*, was the result of this deal. It premiered on The Channel last April, along with the original miniseries. Both encored in November, and then *Anne of Avonlea* moved to the domain of public television.

"*Siskel & Ebert & the Movies*" is still "*thumbs up*" for Disney TV

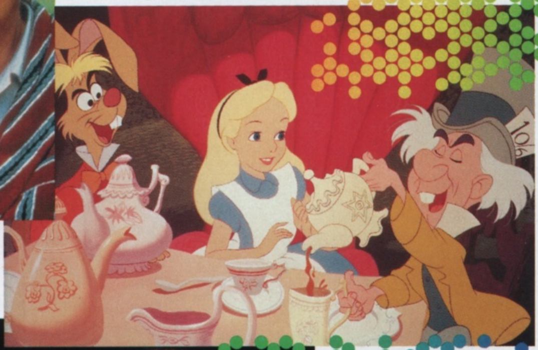
In two years The Walt Disney Company has become a significant player in the world of television. With the ability to supply programs for every area of the TV marketplace, it is now recognized as a major creative force throughout the industry. But at the heart of its success is the studio's primary philosophy: not only assessing marketplace opportunities, but filling them with programs that insure and enhance Disney's heritage of quality entertainment. So far, those two factors have proved a winning combination.

by Mark Shuper

Disney Treasure I offers "Return to Oz" starring Fairuza Balk

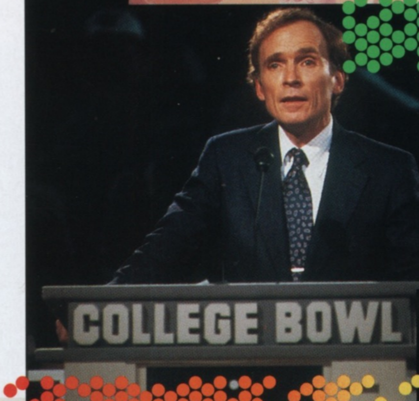
"Night Crossing" is among film hits from Disney Treasure I

"The Undergrads" pairs Chris Makepeace with Art Carney

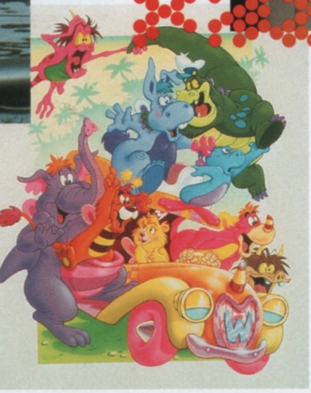


Magic II features "Alice in Wonderland"

Hagen Beggs (left) sees the Roberts family reunited in The Disney Channel's "Danger Bay".



Dick Cavett hosts "College Bowl," promoting education and quick recall



"The Wuzzles" liven up Saturday mornings

Meredith Salenger in "The Journey of Natty Gann," from Magic II

Above.

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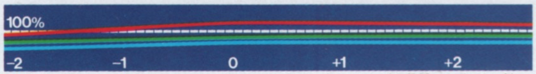

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Disneyland

Sometimes Lost and Ofttimes Found

Disneyland and Walt Disney World can be the Happiest Places on Earth until a guest loses his camera, wallet, wedding band, or any other personal article. Troubled guests aren't very happy; their lost article becomes far more important than all the fun and fantasy either Magic Kingdom has to offer. Finding lost items and returning them to their owners are jobs the Lost and Found Departments at Disneyland and Walt Disney World excel at.

With millions of guests visiting Disneyland annually, one would expect to find a lost pair of sunglasses or a misplaced hat. But only someone who has truly come to expect the unexpected wouldn't be surprised by the discovery of a 21-inch console television, a waterbed, or diver's weights.

These are just a few of the unusual items that are handled on a daily basis by Kay McFaul at Disneyland's Lost and Found department. Kay has been enjoying her unique role that's part private-eye and part matchmaker for nearly 18 years. For some idea of the enormous volume her department deals with, Kay says during the summer they log in an average of 2,000 items a month, and that's not counting sunglasses or lens caps.

But how successful is her department at matching lost articles with their owners? The Disneyland Lost and Found's return rate is well over 50%—and it could easily be higher. "When we're left with items like this," says Kay, pointing to a shelf full of 35mm cameras, "it is because the owners probably thought nobody would turn them in. Most often, this seems to be the case with first time visitors."

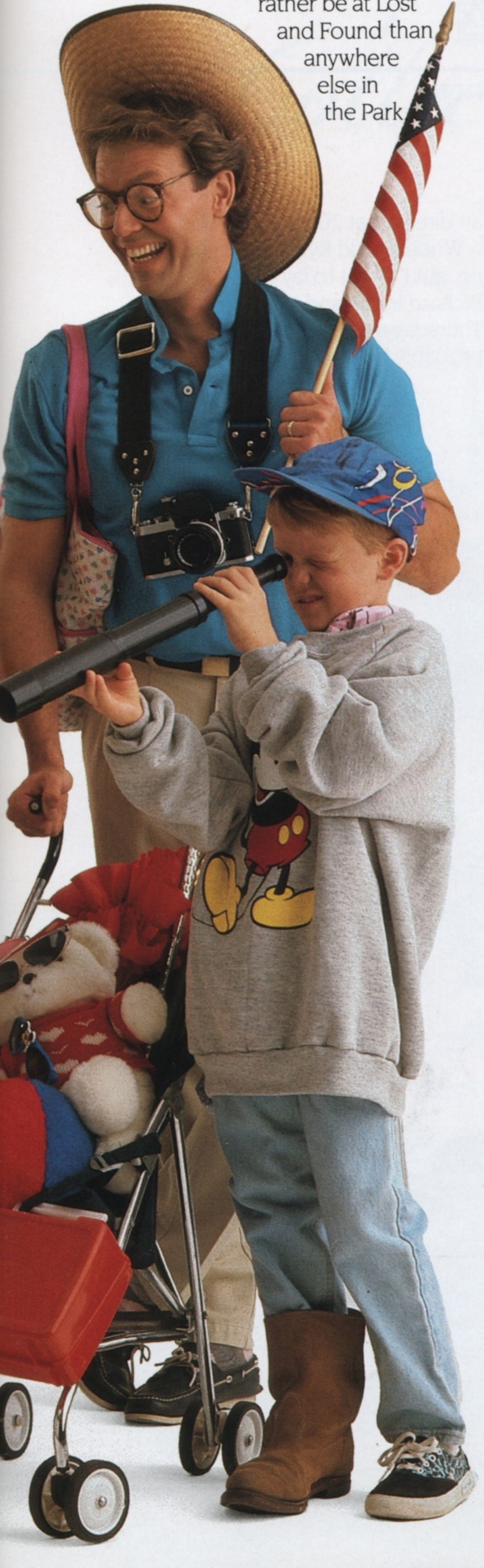
The tools of Kay's trade are as diverse as the items brought to her. Tucked between boxes of prescription glasses, strollers and sweaters are card catalogues and phone books. Filled with hundreds of entries, these card catalogues are used to reference the articles brought in or reported lost. The phone books are used to help track down the owners of items which have only partial identification, such as a wallet with a high school student body card. Another function of Lost and Found is keeping track of the places where items are discovered. The aforementioned 21-inch color TV set, in working order, just mysteriously showed up one night at a Disneyland side gate, while the waterbed had slid off the top of a camper as it pulled out of the parking lot. The diver's weights were left behind in a storage locker, which may or may not have been rented to a Mr. D. Jones.

Some items, however, are almost impossible to trace. Kay recalls the time when a young couple, walking from the Disneyland Kennel to their automobile, were carrying a bird cage containing their pet canary. The door to the cage accidentally opened and the bird headed straight for the Jungle Cruise in Adventureland. A few years have passed since the incident, but Kay still scans the trees hoping to spot the canary, "or at least a yellow sparrow."

Even though her task can be overwhelming at times, the rewards of a job well done go beyond a simple "thank you". Although Kay has seen a wallet with over $2,000 in cash returned to its owner, it was a much smaller and less expensive item that gave her the most satisfaction. "Of all the articles I've been able to return to people, the one that touched me most was a cartridge of film. We received a letter from a couple in Denver asking if some film had been turned in on a certain date. They had been out here for some R&R after their three-year-old had passed away, and this roll of film contained the last photographs of their child. We were able to locate the cartridge and return it. The letter we got back was the most beautiful one I've ever received."

Kay and the other people in her department keep a scrapbook filled with such letters. It helps to remind them not only of the importance of their responsibilities, but also that routine items can often be the most valuable. It is this unusual mixture

of the bizarre and the basic that makes each day different. And it is also this mixture that makes Kay feel she would rather be at Lost and Found than anywhere else in the Park.



Judith Shyles of Brooklyn couldn't get over the honesty of whoever turned in the $2,000 gold bracelet she treasured. It was a gift from her husband, Milton.

The couple had arrived at Walt Disney World after a long drive across Florida, and took a quick walk around the Magic Kingdom before retiring for a nap at the Contemporary Resort. Judith was dressing for dinner when she discovered the bracelet was missing.

They called Lost and Found, describing the heavy chain link and gold braid.

All night Judith worried, and Milton cautioned her not to get overly hopeful. But next morning, there the bracelet was.

"We were very surprised. That's real honesty. The entire system is just magnificent," Judith enthused.

A day in the Central Lost and Found office at Walt Disney World is like visiting a detective agency.

Most days there are five persons on duty.

Every morning they spread onto a huge table items collected the previous day from the Magic Kingdom, Epcot Center, Fort Wilderness, Walt Disney World Shopping Village and resort hotels. Then they try to pair them with Lost Article reports from the past several days. For years this was done by hand; now the system is computerized.

When matches are made, and if the guest has left Walt Disney World, one staffer prepares the personalized form letters that accompany each item and another does the wrapping and packaging for shipment. The rest work the front desk and answer the telephones that ring constantly.

Recently, a guest from Maryland returned a pair of pinkish-purple sunglasses that had been mailed to her.

"I was so excited when I opened the package, but unfortunately these glasses are not mine," she wrote, describing her glasses as similar but "a darker blue-lavender, with lenses that get very dark outdoors and light when worn indoors."

Staffers Jacque Kuntarich and Tobye Laudner went back to the boxes of lost glasses and searched through them again. They found a pair that seemed to match, and after checking the lenses in the light, sent the glasses off for packaging.

Minutes later, an employee from the China pavilion came in to fill out a Lost Article card for her pinkish-purple prescription sunglasses that had been missing for two weeks. They turned out to be the exact pair that had just been returned from Maryland.

"That's a 'once in a lifetime,'" says Cathy Claypool, a 15-year veteran of the Lost and Found Department.

Mary Walls, another veteran Lost and Founder, remembers the day they found a real handgun in a woman's handbag. "That went to Security right away, because it made us very nervous," Mary said. When it was claimed, the owner turned out to be a policewoman.

At the end of every month, staffers try once more to match found items with Lost Article reports. Whatever is left is packed in the larger boxes and held for six months. After that time, unclaimed money and articles may be returned to whoever brought them in. Prescription glasses, wheelchairs and crutches go to benevolent organizations. Toys and stuffed animals are sent to childrens' homes. Merchandise and miscellaneous items are offered for sale to employees, with proceeds going to charity.

As the afternoon wanes, more and more guests drop by the office on their way out of the Park.

Rodney and Joan Puzzio of New Orleans come in to pick up a shopping bag containing Minnie Mouse dolls, T-shirts, shorts, and Mickey Mouse pencil cases they had left on the dock at Discovery Island an hour and a half earlier.

The gifts are for their four small nieces, Joan explains. "We filled out a Lost Articles card, and went back to wait for the boat from Discovery Island. The boatman told us our package had already been found and sent over here. Far out! I don't think we'd be so lucky anywhere else."

"That's why this is such a rewarding job," says Cathy Claypool at the end of the day. "You really feel good when people get their things back."

by Sandra Hinson & Art Gardner

DISNEYLAND ART

NEW ORLEANS SQUARE GETS A NEW ATTRACTION

The Disney Gallery, a new and unusual attraction which opened recently in New Orleans Square at Disneyland, is featuring the first major showing of original art that was used in the creation of Disneyland.

Entitled "The Art of Disneyland 1953–1986," the exhibition captures moments in time, allowing visitors to enter the imagination of Disney artists and see how they first envisioned the worlds of fantasy and adventure they helped to mold.

A Frustrating Start

In the early 1950s, when Walt Disney began in earnest to develop his concept for a "magical little park" where grown-ups and children alike could have a good time, two separate architectural firms designed plans for a "Disneyland." However, neither one could grasp Walt's vision, which, after all, developed into a revolutionary approach to outdoor entertainment.

To create the believable, storytelling environments that Walt Disney wanted for Disneyland, he assembled a team of art directors, animators, illustrators, sculptural artists and architects with motion picture backgrounds. But the challenge was different than just designing motion picture facades. They were asked to create real worlds of sight, sound and touch where the guest would enter as both spectator and participant.

These artists were skilled at illusionary techniques of altered perspectives and the careful attention to authentic details right down to lettering styles, color choices and locations of "props." They achieved "the marriage of cinematic realism with the presence and theatricality of stage drama," as author Ray Bradbury once described Disneyland.

A Chance Beginning

In the summer of 1953, Bill Cottrell, who worked at the Disney Studio, asked artist Herb Ryman, who had periodically worked for Disney, if he could recommend any art directors who might like to work on a special project. Ryman assumed it was sets for the Zorro television series or something like that, and asked Lyle Wheeler, one of the leading art directors at 20th Century-Fox studios.

Wheeler told Ryman, "I'm booked up, but I've got to lay off two guys, Richard Irvine and Marvin Davis, on Thursday due to lack of work. They'd probably be real happy to get a call

Sleeping Beauty Castle

John Hench (inset) is one of many Disneyland visionaries honored in the Gallery

from Disney's on Friday." Ryman replied, "Great! They're friends of mine."

Marvin Davis and Richard Irvine became the first two people hired specifically for this "mysterious" Disney project. (Irvine went on to become a Vice President of Imagineering from 1965 to 1973.)

Here, then, are some of the stories behind the art and the artists whose work is on display at The Disney Gallery:

Sleeping Beauty Castle

Around January of 1954, Walt Disney asked Marvin Davis and Richard Irvine to design a fantasy, romantic castle as a focal point for Disneyland. They came up with Sleeping Beauty Castle, which featured design elements from Neuschwanstein, the famous Bavarian castle of King Ludwig. They asked Herb Ryman to make a rendering for them to present their idea to Walt.

Ryman immediately recognized the design influences, particularly around the center second-story gable, and said, "You can't do that! People will recognize it. They'll say Walt Disney has no imagination—he merely copied Neuschwanstein!"

Davis and Irvine retorted that the Bavarian castle was not really known to most people. Ryman insisted that more and more people would be traveling all around the world, and they would eventually make the connection. Reluctantly, however, Ryman produced the rendering for them.

Imagineer Fred Joerger quickly sculpted a scale model based on this preliminary design. Before a presentation of the model to Walt Disney, Ryman continued expressing his concern to Irvine and Davis. As he spoke, he touched the model for emphasis and discovered the top center portion was loose. He picked up the piece, turned it around, and said, "Now, no one will be able to recognize it."

Before Richard Irvine could persuade Ryman to turn it back around, Walt Disney walked into the meeting. Disney saw the "backward" model and said, "I like that better." Ryman affectionately recalls, "Suddenly, Richard and Marvin started to like it better that way, too!"

Ryman adds that time was very limited during the building of Disneyland, and so few additional refinements were made to the model after reversing the second story.

Ryman's original watercolor entitled "Castle Entrance" and Joerger's model with the top floor turned around as it was built at Disneyland are both on exhibit in The Disney Gallery's current showing.

Sleeping Beauty Castle hasn't changed much in 32 years

Snow White Grotto

John Hench

John Hench began a lifetime career with The Walt Disney Company in 1939. Beginning as a story sketch artist working on "Fantasia," he is currently the Senior Vice President of Walt Disney Imagineering.

In 1954, Hench began work on Tomorrowland for Disneyland as a Project Designer. In the ensuing years, he helped develop any number of Disney theme park shows through conceptual, architectural, costume, color and graphic design.

"At Disneyland," explains Hench, "the spirit of optimism and reassurance is everywhere, even in the design of the buildings. We eliminated the unnecessary or contradictory elements and wound up with an unmistakably cheerful message."

Walt Disney received a gift from Italy of Snow White and the Seven Dwarfs, carved in pure Carrara marble. To showcase them, John Hench developed a grotto in the early 1960s behind the path that wound along the northeast side of Sleeping Beauty Castle. Walt Disney wanted the area to be "one of those little surprises" that guests discover throughout Disneyland.

Hench skillfully used forced perspective to disguise the fact that Snow White had been mistakenly sculpted the same size as the Dwarfs. The Italian sculptor had used for reference a set of soap figures where the princess had been reduced to fit in the same package

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along with the little men.

Hench disguised this problem by placing Snow White at the top of the vertical layers he designed, and even had a tiny deer sculpted and placed next to her to help the illusion.

Haunted Manion—Sam McKim

Sam McKim joined Imagineering in 1954 and remained there for the next 32 years.

The "Haunted Mansion" was a favorite idea for Disneyland that took many years to become practical. Ken Anderson made the first drawing in 1957 of a spooky, antebellum home long deserted by a sea captain. The architecture was based on an actual Southern mansion.

Sam McKim's rendering was probably based on Anderson's drawing. It was painted in one afternoon for a presentation meeting with Richard Irvine. Walt Disney, however, did not want something appearing so rundown in Disneyland, and requested the neat, well-kept estate that ultimately opened in 1969. Disney explained, "We'll take care of the outside. Let the ghosts take care of the inside."

In the gallery, this painting hangs above Marc Davis's eerie portraits of a ghostly, decaying woman.

Haunted Mansion
Sam McKim

The Disney Gallery
Now Showing
"The Art of Disneyland"

The Royal Suite

The suite of rooms comprising The Disney Gallery was originally planned as a private apartment in which Walt and Roy Disney could entertain business associates and foreign dignitaries. Walt Disney personally supervised Dorthea Redmond's designs for The Royal Suite before he died in 1966.

Although the space was never completed as originally envisioned, certain touches remain, such as the stylized initials WD and RD woven into the wrought ironwork of the balcony. The rooms are furnished and styled to suggest an antebellum home of Louisiana a century ago, resplendent with crystal chandeliers, hardwood floors, marble fireplaces and fine art.

The Disney Gallery invites Disneyland guests into this suite for the first time. It seems fitting that one of Walt Disney's last designs now houses a tribute to a lifetime of his dreams.

by Les Perkins

photography by Gary Krueger

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Disney Magic ON ICE

Stars and Stories Share the Spotlight

by Libby Slate

In 1979, the father-son producing team of Irvin and Kenneth Feld, owners of Ringling Brothers and Barnum & Bailey Circus and other entertainment spectaculars, met with Walt Disney Company executives in California.

The Felds intended to seek permission to use Disney characters in their Ice Follies/Holiday On Ice Combined Shows. But during the meeting, Kenneth had a sudden flash of inspiration.

"What we'd like to do," he said impulsively, "is a *whole show* with all the Disney characters....create our own story, adapt the personalities of the characters to that story, and present it in a lavish way so the characters can interact with living people. Sort of a whole new concept for an ice show."

The executives liked this spur of the moment idea, and thus began a new chapter in the Disney entertainment saga.

In the ensuing years, more than 18 million spectators of all ages have thrilled to beloved Disney characters cavorting "in person" on ice in production numbers, solo turns, and opposite Olympic figure skating stars.

There have been seven editions, beginning with "Walt Disney Productions' World on Ice" in 1981, followed by "Walt Disney's Magic Kingdom on Ice," "Walt Disney's Great Ice Odyssey" and "Walt Disney's World on Ice—Happy Birthday Donald."

The latest unit, "Walt Disney's Magic Kingdom on Ice—The Story of Pinocchio," opened last August. That show and "Walt Disney's World on Ice starring Snow White and the Seven Dwarfs and Mickey Mouse"—the first productions ever to present entire Disney tales on ice—are touring the United States.

Concurrently a third company, "Walt Disney's World on Ice—Sport Goofy," is performing throughout the Far East and Australia. A fourth unit is expected to tour Europe next year.

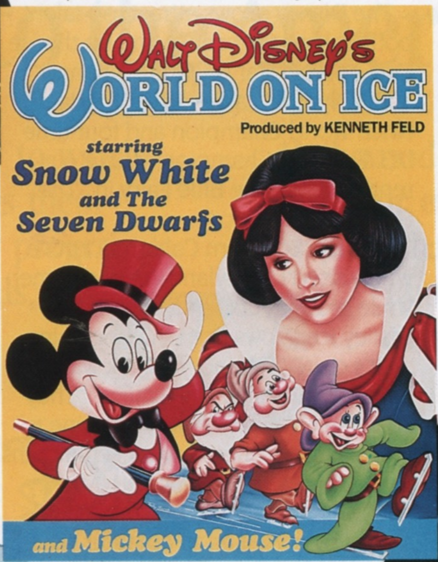
Blending all the Disney charm, magic and music with top skating, glittering costumes and stunning special effects, these spectacles are indeed a departure from traditional shows like Ice Follies and Ice Capades.

"In addition to the Disney cast, we always have a plotline," explains Jill Shipstad Thomas, the vivacious blonde assistant choreographer (and former Ice Follies/Holiday on Ice star) who has been with the shows since their inception.

"This provides continuity, and allows for character development within the framework of the story. Each show has a light moral lesson, like working hard to reach your goals, or true love can conquer all, that both kids and adults can relate to."

It takes up to nine months of preparation by a team of creative and technical experts to bring each two-hour, 45-cast member production to life. A concept is chosen and refined. The script is written, numbers set, music selected, choreography devised. Scenic, costume, and lighting designers create the visual components. Other key people work with the principal performers and oversee the music recording. After six weeks of rehearsal in Lakeland, Florida, the show opens in August. For several months thereafter, Jill Thomas and skating director-choreographer Bob Paul periodically visit the unit to keep it fine-tuned.

Jill Shipstad Thomas, Assistant Choreographer



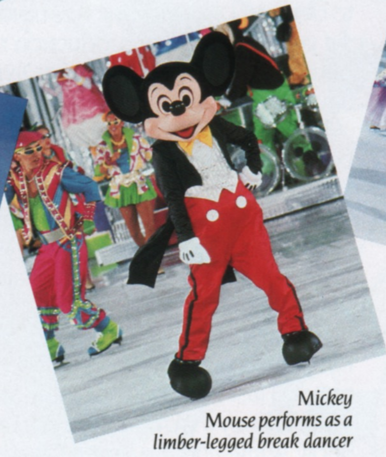
Disney characters add skating to their accomplishments

José Lengson, Costume Designer

Producer Kenneth Feld, flanked by luminaries Linda Fratianne and Goofy

Wicked Queen casts spell in "Snow White and the Seven Dwarfs"

Linda Fratianne, a graceful skating star



Mickey Mouse performs as a limber-legged break dancer

Mickey and company in "Walt Disney's Magic Kingdom on Ice"

There is more than skating involved during that critical rehearsal period, according to Jill. "We see where problems are, make changes in choreography and cast, fit costumes, take program photos. We're also forming the spirit of the show—which doesn't allow for temperament. One has to be a bit of a psychologist, know what motivates each cast member. We're dealing with individuals who are part athlete, part artist and, hopefully, all performer. We talk about dressing room niceties, hygiene, health. I even teach beginners how to apply make-up."

Not surprisingly, much attention is paid to the skaters portraying the Disney characters.

"If a person is introverted, the transformation can be amazing when he or she puts on that costume," Jill notes. "We look for people who'll make the characters come alive, who have spirit, drive, dramatic talent and a flair for pantomime. A lot of the show's success rests on the skaters' ability to portray the characters convincingly. We make sure they understand that responsibility."

The Disney shows attract top talent, both behind the scenes and on the ice. One notable star is Linda Fratianne, 1980 Olympic Ladies Silver Medalist, twice World Champion and four-time U.S. National Champion, who is currently playing the Blue Fairy in "The Story of Pinocchio."

Linda, a Southern California native who visited Disneyland every summer while growing up, has appeared in Disney ice shows from the beginning.

"It's quite an honor to work with the Disney characters," she smiles. "They keep me enthusiastic through nine to twelve performances a week, ten months a year. When I come out with Mickey and Minnie, I still laugh at them. I was always by myself as an amateur skater, so interacting with them, playing off them and getting their energy, is a thrill."

Like the Disney characters and other skaters in the company, Linda gives skating lessons to Special Olympics children during the tour. "Seeing their joy on the ice, as they try hard to do their best, is another thrill," she says.

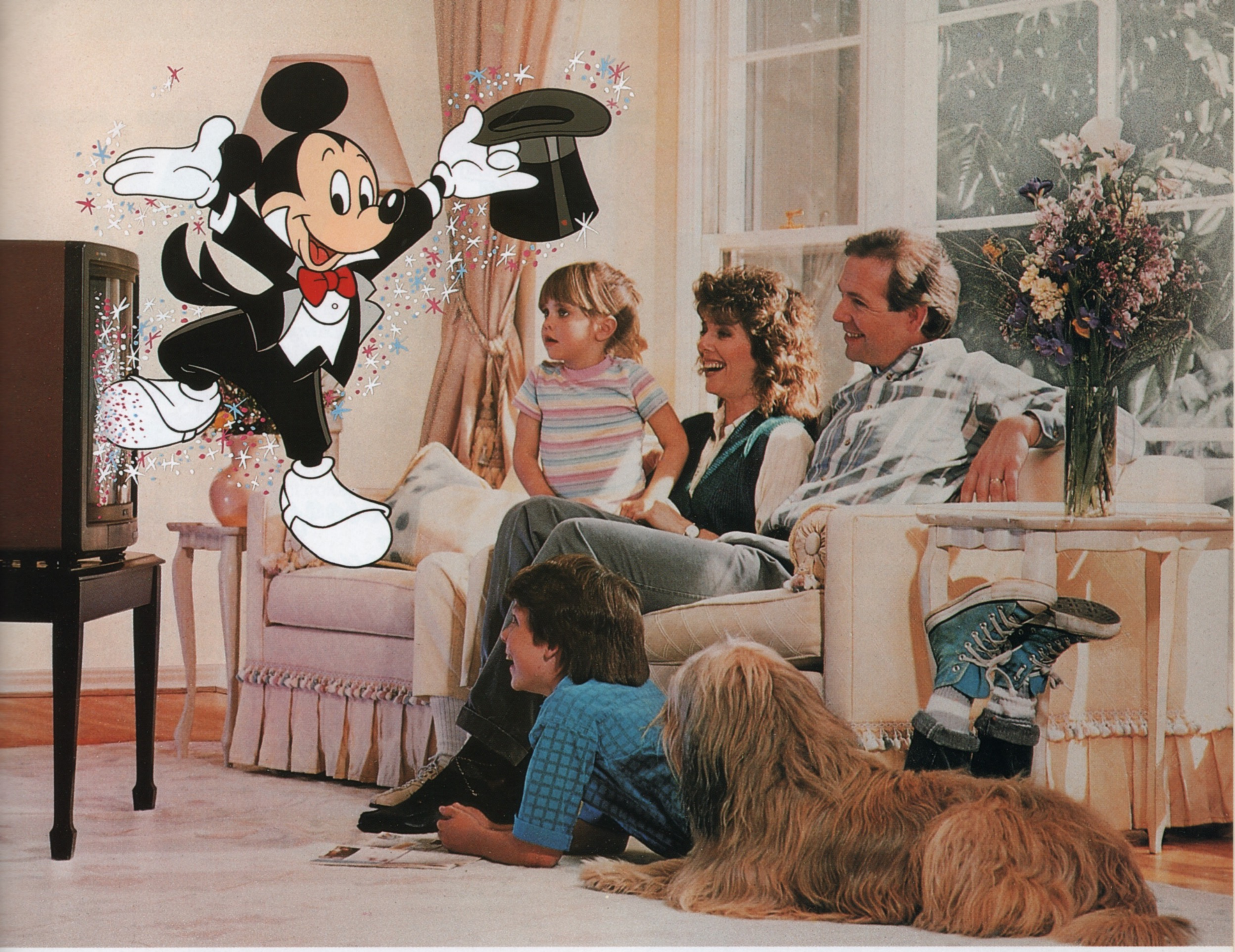
Indeed, everyone involved with the Disney ice shows reaps enormous emotional benefits.

"The payoff for me," says Jill Thomas, "is watching the kids in the audience. The characters come pouring out on the ice and the kids just love them. I get a vicarious enjoyment through their reaction—and the adults', too. It's wonderful to make people forget their problems for two hours."

Adds costume designer José Lengson, who has the dual challenge of adapting the familiar Disney characters to fulfill ice show requirements, and creating original costumes for some numbers:

"When I was a boy in the Philippines, I would see ice shows and Disney movies and wish I could do something like what I'm doing now. Dreams do come true."

And that's what Disney is all about.



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DONALD DUCK'S NEW Paper

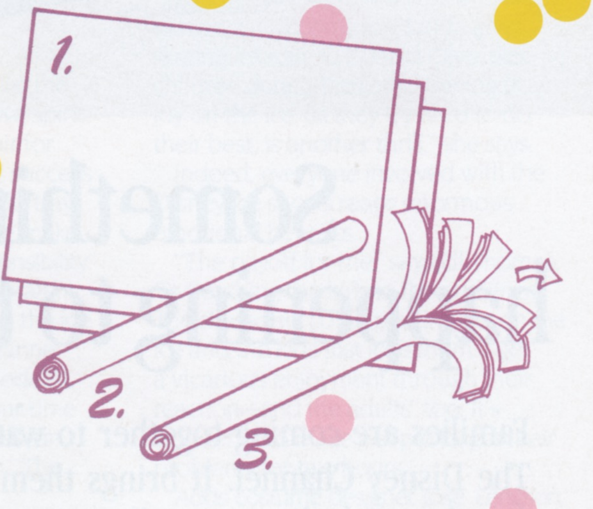
Donald Duck's favorite holiday is New Year's. Just leave it to Donald to say goodbye to the past and hello to the future with a jubilant celebration. Donald makes this a very exciting occasion, dedicated to his many long and happy friendships. He hopes his open, generous hospitality will be remembered by all his pals for the next twelve months.

Let's get goin'! Donald starts his party with lots of paper decorations: stretchy paper garlands, paper confetti pipes, paper fountains, paper poppers and of course lots and lots of confetti for that moment when the clock strikes midnight of the New Year.

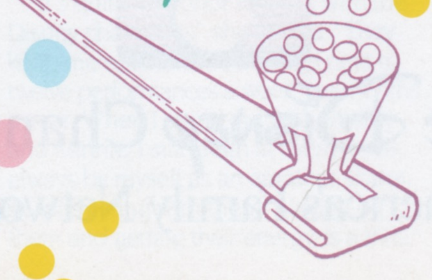
Paper Garlands, and paper streamers are Donald's party decorations. Paper Confetti Pipes filled with confetti are blown and Paper Fountains waved at that special moment.

Colorful Paper Fountains

Roll together into a tube, 3 pieces of 15 x 20-inch colored construction paper. At the end of the tube, cut with scissors inward 4 inches through all layers of paper. Repeat this cut 4 to 8 times around the tube. Gently hold the uncut end of the tube in one hand, with the other hand pull and turn the cut edges to expand the tube into a paper fountain. Tape tube to hold.



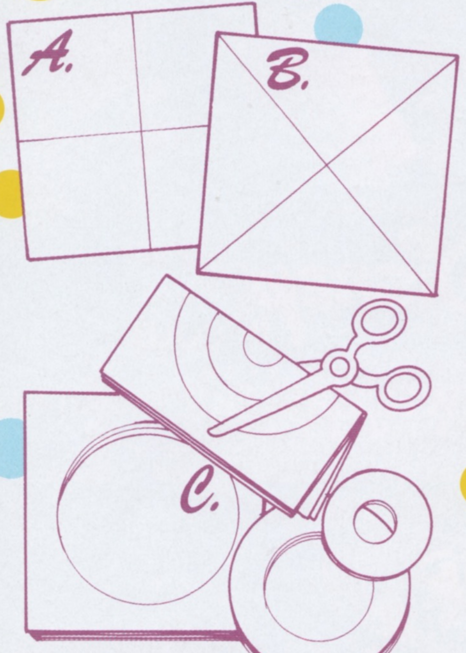
Paper Confetti Pipes



Roll an 8 x 10-inch piece of construction paper into a 10 inch tube. Tape to hold. Flatten one end of the tube, fold under and tape to hold. Cut a "dime" size hole in the tube above the folded end.

Cut a 6-inch diameter circle from construction paper. Use ⅔ of the circle to make a cone. Cut ½ inch off the cone's pointed end. Insert the cone into the tube's hole and tape to hold. Fill the pipe with confetti and blow!

YEAR'S Party



Stretchy Paper Garlands

Cut 50, 8 x 8-inch squares of lightweight paper or tissue paper. Crease the squares to make the gluing guidelines. Crease 25 squares as shown in diagram A, crease 25 squares as shown in diagram B.

Using white glue, start with one piece of A paper and run a small line of glue along the crease lines. Immediately place a B paper directly upon the A paper. Press in place. On the B paper apply the glue along its crease lines. Continue building up layers, gluing alternately in the A and B patterns. Stop when 15 to 20 squares have been glued together. Let the glue dry. Fold the stack of squares in half to cut out center circles, diagram C. Join several cut stacks to make a long garland. Pull gently to stretch garland open.

Confetti Cakes and Quackers Quencher

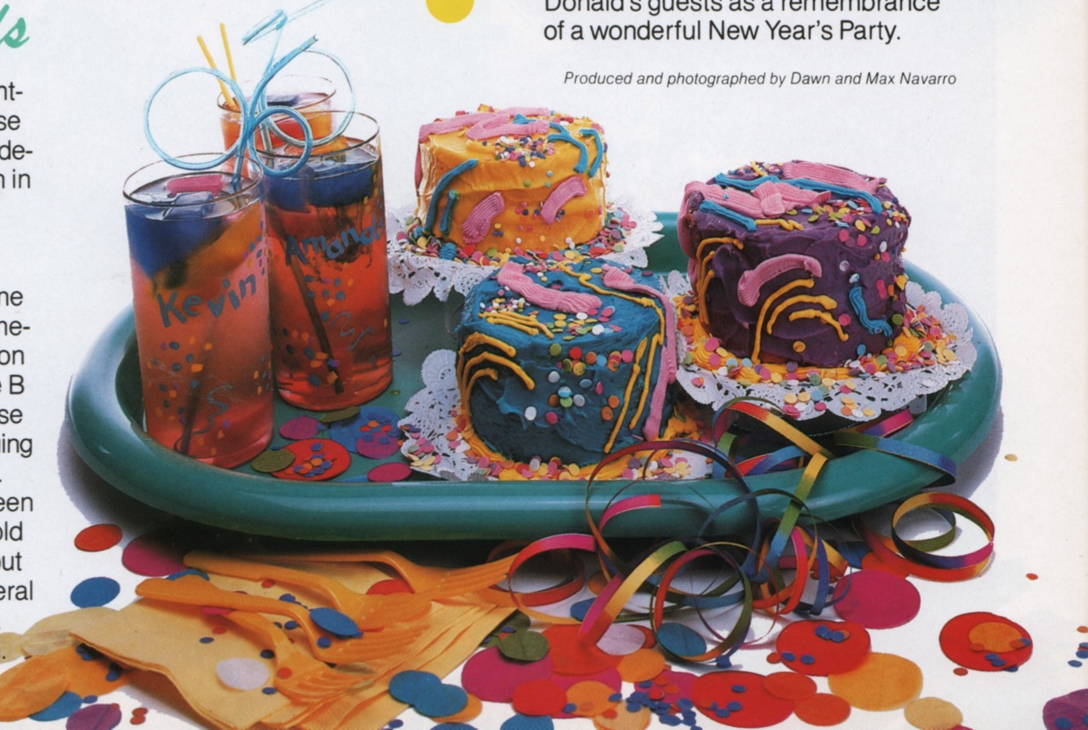
Generous hospitality

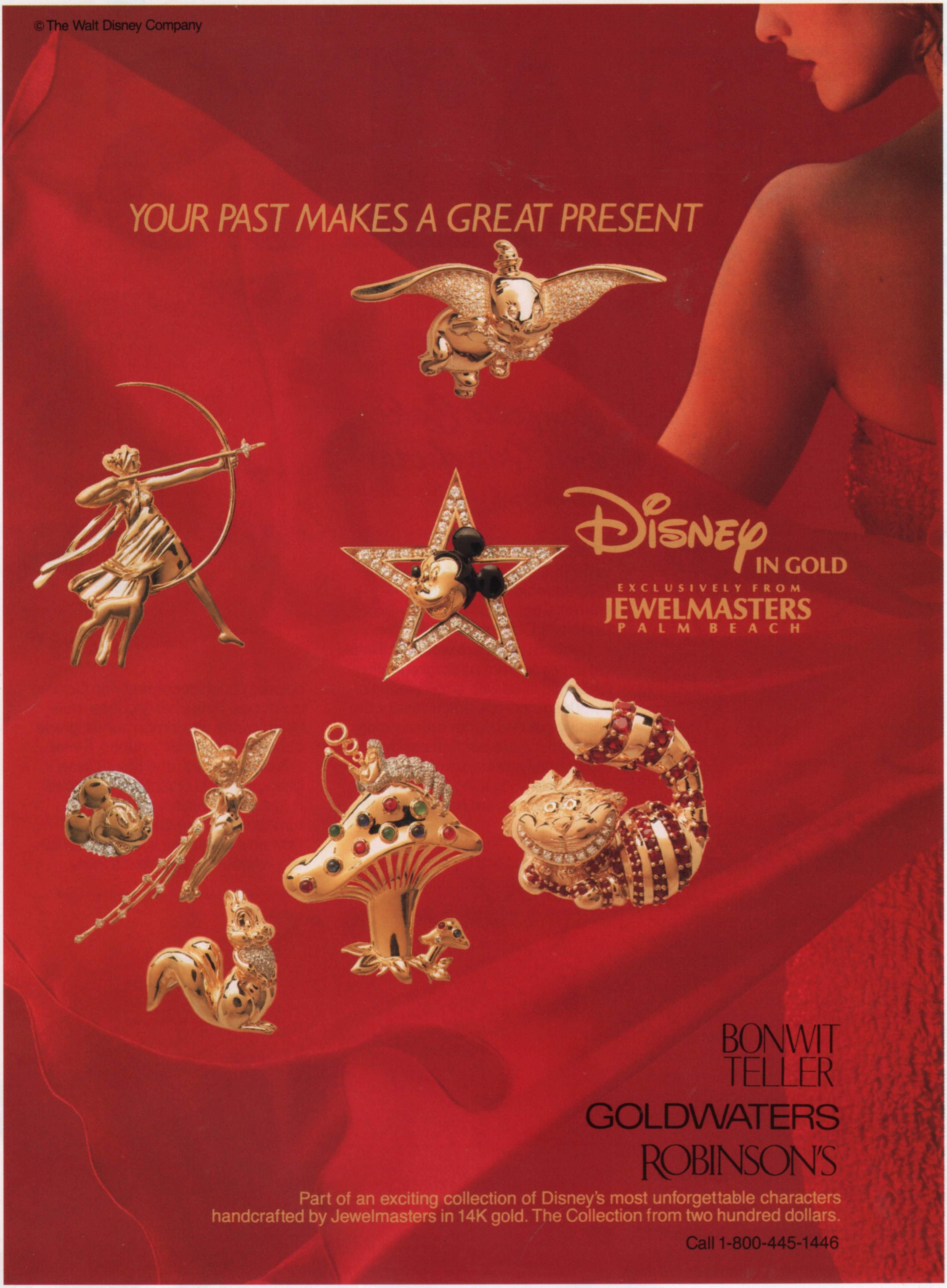
Watch this...I'll show ya how to do it! Donald has some favorite recipes he always shares: Confetti Cakes and Quackers Quenchers.

Confetti Cakes are wonderful little cakes made from packaged white cake mix, filled with small pieces of colorful gumdrops and frosted with brightly colored butter cream icing. Decorations are confetti candy and ornamental streamers made of royal cake decorating icing in wacky tints.

Quackers Quencher is a lightly colored punch decorated with flavored ice cubes. Pink-cherry cubes, fruit-filled orange and lemon cubes, grape cubes and blueberry cubes. Serve this drink chilled...the colors keep changing! And Quackers Quencher is served in personalized plastic tumblers that are taken home by Donald's guests as a remembrance of a wonderful New Year's Party.

Produced and photographed by Dawn and Max Navarro





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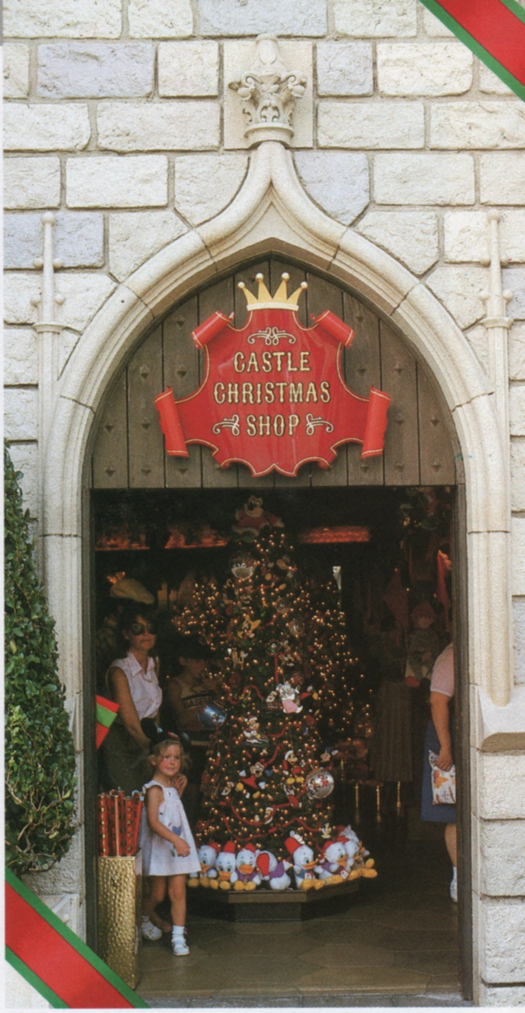
The Castle Christmas Shop

Step over the threshold of the Castle Christmas Shop in Disneyland, and you instantly enter a wonderland of sparkling lights, shimmering crystal, bright red and green decorations in all shapes and sizes, and a cheery array of Disney characters in numerous Yuletide settings. Along one wall, the Good Fairies from "Sleeping Beauty" wave their wands over four Christmas trees; a fifth tree, laden with Disney-themed ornaments, stands proudly in the center of the shop. Shelves of exquisite golden-haired wax angels line another wall, while wooden nutcrackers gaze down at guests, and rows of folksy wooden goose, teddy bear and rocking horse ornaments provide country-style charm. One counter holds ornaments made of solid cinnamon, and books on Christmas decorating, recipes, and legends; another displays stockings with bells, cat-shaped potholders, and a whimsical stuffed mouse couple, she with a wreath and he with a nightcap and candle. There are Advent calendars, Nativity scenes, treetop angels and angel chimes, snow globes, wreaths, Spode dinnerware, even a gourd painted as Mrs. Santa. Christmas music plays in the background, accompanied by the bell-like sounds of a Santa Claus music box display. From floor to ceiling, there is something everywhere to evoke fond memories of Christmases past, or fantasies of an old fashioned Christmas, giving this Fantasyland shop a special magic all its own.

"This is an 'ooh and aah' store," says Diane Granich, who as merchandise buyer is responsible for most of the items and their display. "That's the way we wanted it, so that guests would see something new and different no matter where they looked. Children come in here and their eyes absolutely glow. We get letters from guests all over the world, saying they wish they could have taken the store home

Cheryl Nadvornick gets to trim trees all year

Merry Christmas



The Castle Christmas Shop combines the wonders of Disneyland with the wonders of Christmas

with them."

Though the wonders of Disneyland and the wonders of Christmas seem a natural combination, the store has been in existence only since 1983, with the opening of the new Fantasyland. Originally called Mickey's Christmas Chalet, this past July it was moved to Sleeping Beauty Castle, gaining more space and a new name befitting that location. "The other store was not as easily wheelchair-accessible, and just one stroller would create a block," Diane says. "Here, we have three entrances without disrupting the flow of guests. Business has been booming."

Generally, the character merchandise—ornaments, plates, bells, figurines, wreaths, and large decorative arrangements available only in Disneyland—sell "like hotcakes" from Easter through September, the traditional tourist season, according to Diane. Thereafter, local residents come by to purchase other decorations, Advent calendars, and Nativity sets. Popular throughout the year are music boxes and "Baby's First Christmas" ornaments, stockings, and photo albums.

In her quest for Yuletide treasures, Diane, who came to Disneyland in 1980 after working for major department stores, deals with more than 300 vendors and makes as many as 30 buying trips per year. She most frequently visits stores in the Los Angeles Mart, and also attends trade and gift shows in Los Angeles, New York and Dallas. Other park buyers, too, will tell her if they spot appropriate merchandise.

Some items are acquired through less conventional means. "We have an 'open door' policy here, so we get a lot of our novel products from people who call to say they make Christmas ornaments and set up an appointment to show us. Many of those products are from housewives whose hobby became so successful, their husbands had to quit their jobs to help out!"

Whatever the source, an item must meet strict criteria for selection. "Quality is the most important thing, because people expect that when they come to Disneyland," Diane says. "Then, the product has to be safe (no pins), novel, or different, yet fit in with what we already have. And it has to be priced so that guests will feel they're getting a good value."

Christmas items, like fashion, follow certain trends, Diane notes. Accordingly, one of the shop's trees is now decorated country-style, another with contemporary crystal, including beautiful stars, pastel pink and blue balls, and delicate birdcages.

Most popular by far, though, are ornaments in traditional red and green, also featured on a shop tree. "Most people buy only one or two decorations a year to add to their collection of treasured heirlooms," Diane explains. "So it would become too expensive to get too far away from that color scheme."

While much of the Christmas Shop's success is due to Diane's buying and display talents, she is quick to give credit to her fellow Disneylanders. "It takes many people working together to make just one guest happy—the merchandise division, warehouse people, shop hosts and hostesses. It isn't just me."

One member of that team is merchandise hostess Cheryl Nadvornick, who has worked in the shop for the past two of the 10 years she has been at Disneyland. "I've worked all over the Park, and the Christmas Shop is my favorite," she says. "I love the specialty merchandise. The guests tell me wonderful stories about how they celebrate Christmas and decorate their trees. Many people tell us we have one of the best selections they've ever seen."

Cheryl's own favorite items are the wax angels and nutcrackers: "The care that goes into making the angels, so delicate and precise. Just to think about someone painting a face on a little piece of wax, and making dresses by hand out of beautiful fabrics."

Both Cheryl and Diane exercise their own creative talents when it comes to trimming the shop's trees. "We experiment, try different things. It's hard work, though; just stringing the lights takes six hours per tree," Cheryl says. Guests often ask for advice on how to similarly decorate their trees at home; singer Marie Osmond, for instance, inspired by the shop's children's tree, bought an assortment of glass balloons, rocking horses and other ornaments for her son.

"We want our guests to have a good time here," Diane says, summing up the spirit not only of the Castle Christmas Shop, but all of Disneyland. And after all, what could be more fun than year 'round Christmas in the Happiest Place on Earth!

by Libby Slate

Snow White
GOLDEN ANNIVERSARY

The Disney Collection announces the only officially authorized Golden Anniversary Collector Doll of

Snow White

Mirror, mirror on the wall, which collector doll is fairest of them all?

SNOW WHITE—"fairest of them all"—has been captured to perfection in this enchanting portrait doll. Designed by the artists of the Walt Disney Studio. Hand-crafted of fine bisque porcelain. Painted by hand. Richly costumed in luxurious satin, velvet and lace. Looking just as she did in Walt Disney's classic film, fifty years ago.

This is the *only* officially authorized Golden Anniversary Collector Doll of Snow White. And it is the *first* collector doll issued by The Disney Collection. A most important and desirable acquisition. A true collector's prize. An heirloom treasure for you and your family to enjoy now...and to be handed on to future generations in years to come.

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Snow White's wide-eyed innocence, her goodness, her natural grace and charm, her radiant beauty—all are faithful in every way to Walt Disney's original.

In the great tradition of collector dolls, Snow White is a true and authentic portrait and a doll of enchanting loveliness. Like the finest and rarest of 19th century portrait dolls, the sculptured porcelain of her head, hands and feet exhibits great refinement and attention to detail. Note the long, graceful fingers, for example. The adorable curves of mouth and chin. The trusting warmth of her eyes. The delicate flush that mantles her cheeks.

Her costume, too, is totally authentic to the film. Hand-tailored of sumptuous satin and velvet, at once rich and demure. The slashed, puffed sleeves...the fit of the collar...the fine, delicate lace that edges her petticoat...all reveal the Disney emphasis upon perfection of detail.

Standing a full 16 inches in height, Snow White is an outstanding achievement of the dollmaker's art—the first in a series of six Disney collector dolls that will also include Alice in Wonderland, Sleeping Beauty, Mary Poppins and other magical Disney characters which live forever in our hearts and minds.

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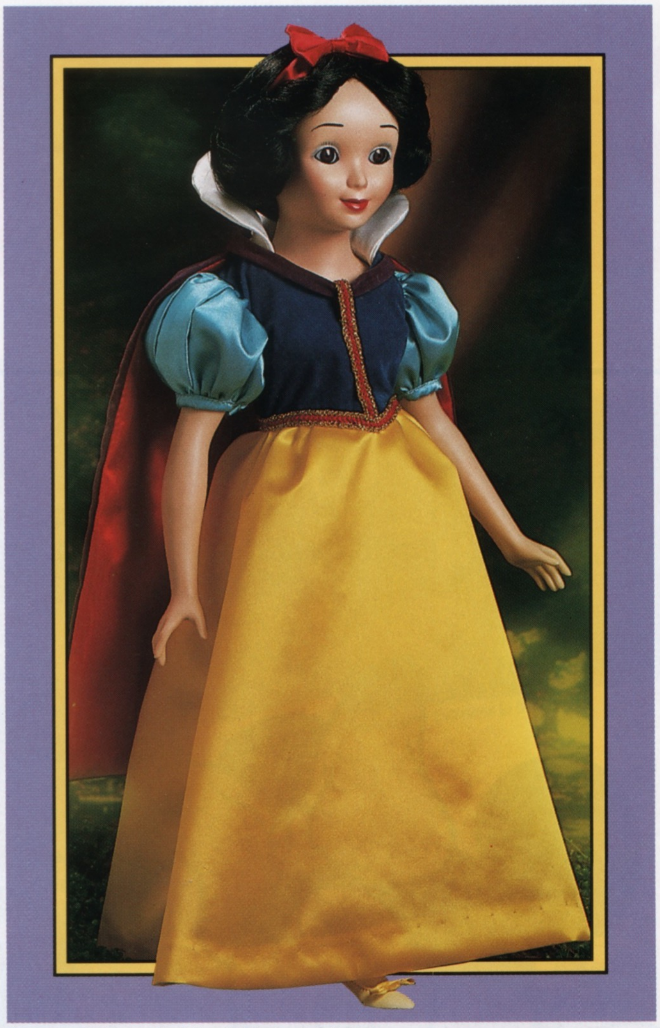

Shown smaller than actual size of 16 inches in height.

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By subscribing to Snow White, you will have the right—but not the obligation—to purchase the remaining 5 dolls in this magnificent series. Information on the series will be sent to you with your Snow White Doll.

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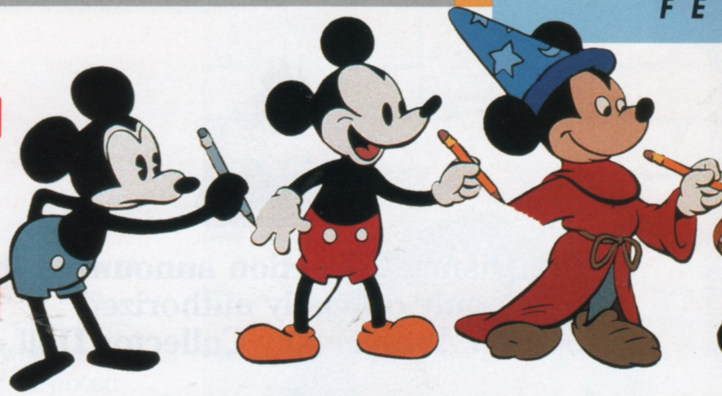
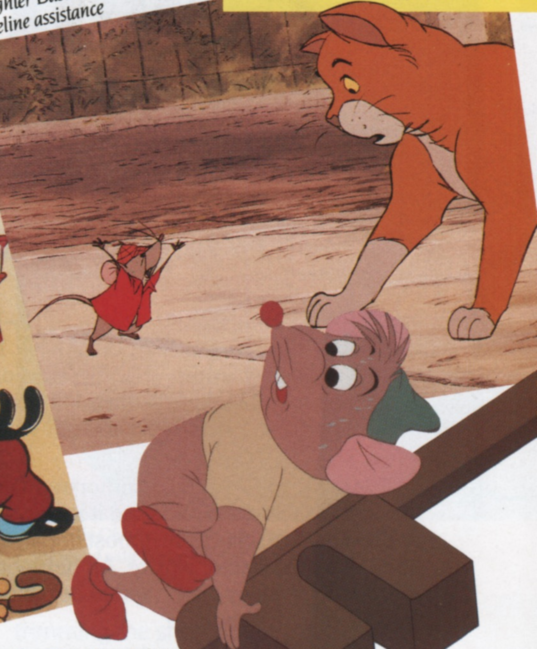
MOUSE



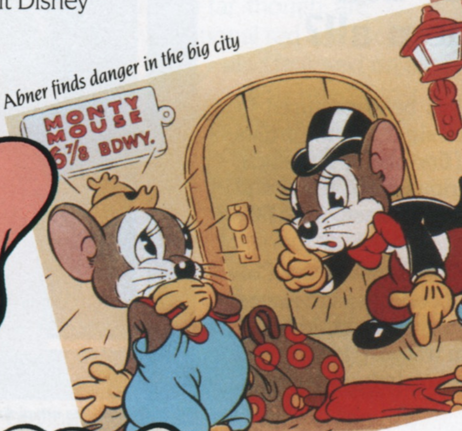
THEY'RE BIG IN TALE

> "I hope we never lose sight of one fact . . .
> that this was all started by a Mouse."
>
> —Walt Disney

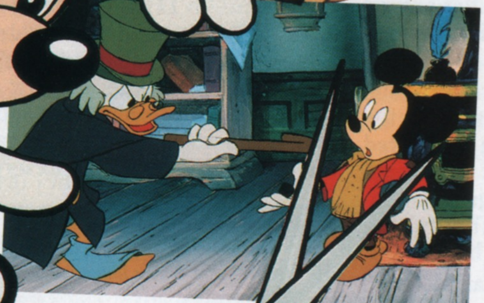


Crimefighter Basil enlists feline assistance

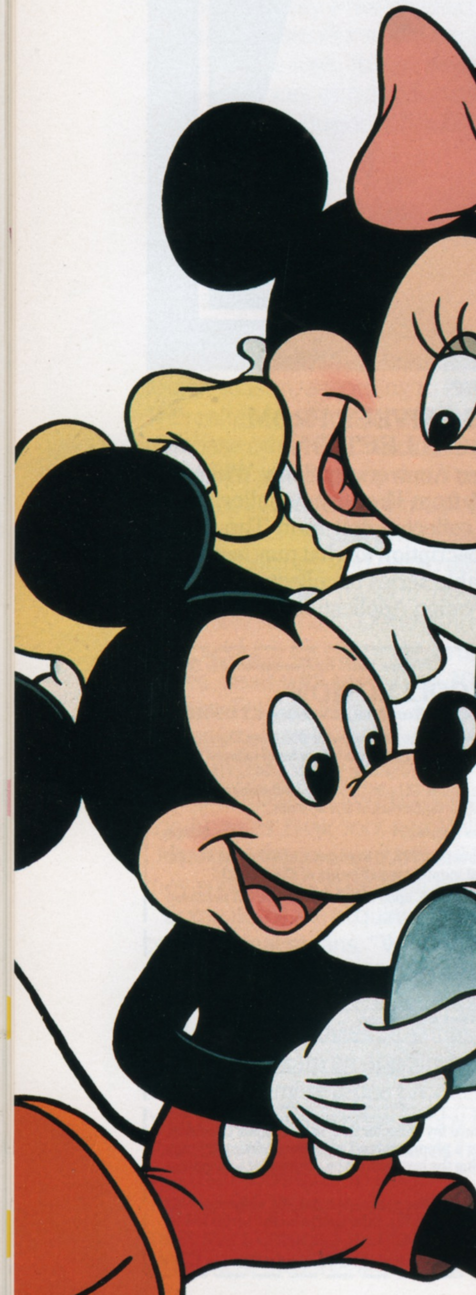
Gus struggles mightily for Cinderella



Abner finds danger in the big city



A trembling "Cratchit" faces the wrath of Scrooge

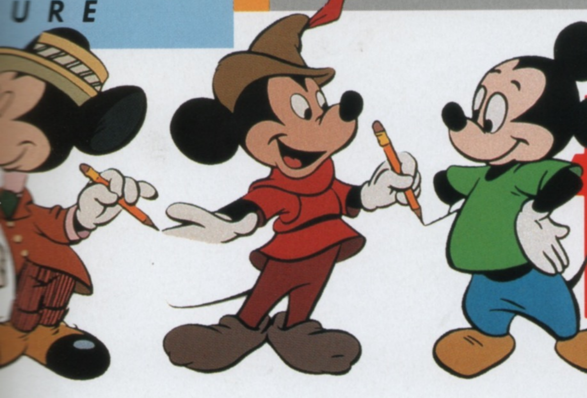


Mickey and Minnie relive great moments in mouse history

In the animated world of Walt Disney, might does not necessarily make right. Take the case of that humble creature, the mouse. In film after Disney film, it is the small, seemingly insignificant rodent who saves the day and wins the audience's heart.

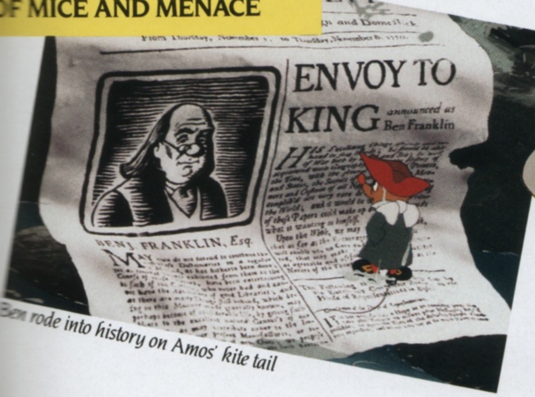
Walt's vision of the mouse as hero was clear from the moment the grinning face of Mickey Mouse first flashed across the movie screen. Making his debut in the pioneering sound cartoon "Steamboat Willie" (1928), Mickey went on to star in over a hundred cartoons, each filled with more adventure than most mice ever see.

Even though he's battled pirates, rustlers, robbers and all sorts of villains, Mickey must have been a little unsettled at the prospect of fighting a giant—a formidable task for anyone, let alone a mouse. But Mickey was so successful in "The Brave Little Tailor" (1938) that he took on another giant in the "Mickey and the Beanstalk" segment of "Fun and Fancy Free" (1947).

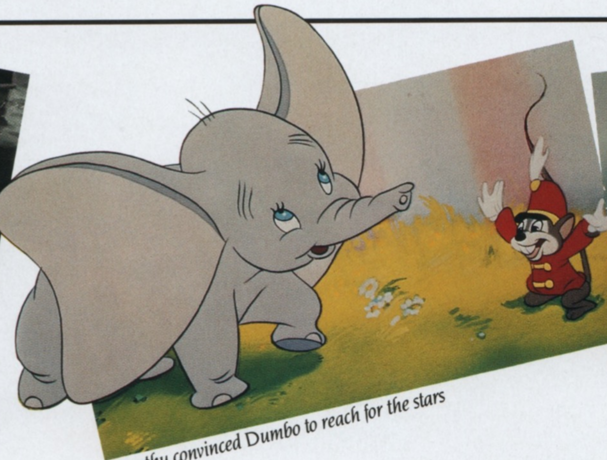


HEROES

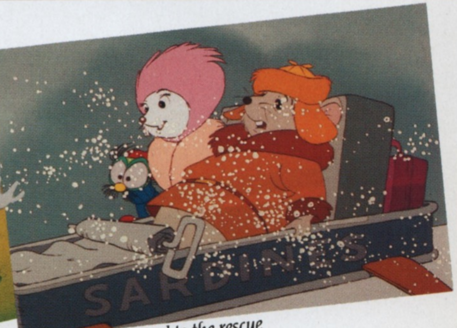
OF MICE AND MENACE


ENVOY TO
KING announced as Ben Franklin
BENJ. FRANKLIN, Esq.

Ben rode into history on Amos' kite tail



Timothy convinced Dumbo to reach for the stars



Bianca and Bernard to the rescue

With Mickey a proven adventure star, Walt Disney went on to show that heroism runs in the mouse family. "The Flying Mouse" (1934) tells the story of a mouse who yearns to fly like the birds. After courageously helping a good fairy, the mouse is rewarded with a pair of wings, but soon learns it's most important to "be yourself."

Abner Mouse gets a similar lesson in "The Country Cousin" (1936), a retelling of the famous Aesop fable. After visiting his "city slicker" cousin and facing the perils of the city, Abner learns that "there's no place like home."

In making his 1950 animated version of "Cinderella," returning to theaters everywhere this season, Walt featured mice in supporting roles. Magically transformed into horses by a wave of the Fairy Godmother's wand, the helpful mice guide Cinderella's pumpkin coach to the royal ball. Recognizing the inherent bravery of two of the mice, Walt made them leading characters. Gus and Jaq give their all for their beloved "Cinderelly," scurrying to the rescue after the wicked stepmother has locked Cinderella in her attic room. The mice drag a key twice their size up towering flights of stairs and defy Lucifer the cat, all to make certain Cinderella is able to try on that glass slipper.

Disney mice are sometimes so noble that they overcome instinct in order to help "natural" enemies. Roquefort, a Parisian mouse, turns detective to aid a family of felines in "The Aristocats" (1970). "Dumbo" (1941) features Timothy the mouse, who defies tradition to help out the little elephant with the big ears. Timothy not only befriends the outcast Dumbo, but teaches him to hit the heights as the world's only flying elephant.

With the bicentennial of our Constitution in progress, another mouse hero steps from behind the scenes of American history. In "Ben and Me" (1953), a Philadelphia churchmouse named Amos demonstrates his patriotism by helping the Founding Fathers draft the Declaration of Independence. Amos also is shown to be the brain behind Benjamin Franklin's celebrated genius. Even though Ben gets the credit, it is Amos who invents such Franklin innovations as bifocal glasses and the Franklin stove. And if you still believe it was old Ben who discovered electricity, just consider that it takes a mouse to ride a kite in a thunderstorm.

Two members of the British branch of the mouse family (literary division) found Hollywood fame in Disney films. Ratty the water rat does his best to keep his friend Mr. Toad out of trouble in Kenneth Grahame's "Wind in the Willows" segment of "The Adventures of Ichabod and Mr. Toad" (1949). Lewis Carroll's Dormouse emerges from his nap inside a teapot long enough to wish Alice "a very merry unbirthday" at the Mad Tea Party in "Alice in Wonderland" (1951).

Again using British literature as inspiration, Disney artists created a pair of heroic mice (and a villainous rat) for "The Great Mouse Detective." Based on the books by Eve Titus, this animated feature depicts the exploits of Basil and Dawson, mice counterparts of the famous Sherlock Holmes and Dr. Watson, as they pursue the nefarious Prof. Ratigan.

When it comes to Disney mouse heroes, however, none are more intrepid than Bernard and Miss Bianca of "The Rescuers" (1977). As secret agents in search of a missing orphan, the two mice journey from Manhattan to the depths of a sinister bayou where they confront Madame Medusa, a mad pawnbroker after the world's largest diamond.

As exciting as their adventures are, it is important to remember which Mouse started it all. A timely reminder is "Mickey's Christmas Carol," in which Mickey, Minnie and the whole gang of cartoon stars appear in the Disney version of Charles Dickens' classic story.

With so many heroic mice to remember and enjoy, the question of "Are you a man or a mouse?" just might receive an unexpected answer.

by Jim Fanning

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MAKING THE LIVING SEAS COME ALIVE

Oceanographers Reveal Wonders of the Deep

Why do they call it "The Living Seas"? At first the answer may seem obvious. Anyone who has visited this fantastic attraction in Future World at Epcot Center will certainly remember boarding a "seacab" and traveling through its immense oceanarium. While riding through a glass enclosed tunnel one comes face to face with fish, sharks, sea turtles and other life forms. This glimpse of aquatic activity definitely emphasizes the pavilion's name.

But that alone is not the only reason. Upon leaving the seacab you find yourself in the middle of Seabase Alpha, a prototype research facility filled with intriguing displays and exhibits. Here you can watch waves being formed and view their effect in a specially designed water tank. There is also an unusual piece of equipment called a JIM suit which can best be described as an underwater space suit that allows divers to walk across the ocean floor. Within this facility another aspect, equally as real and interesting as the oceanarium, helps to make The Living Seas come alive. It is Seabase Alpha's human element.

"Our staff consists of a wide variety of people, young and well educated, who are involved in fascinatingly different things," boasts Kym Murphy. Kym is The Living Seas' manager of marine technology as well as the pavilion's principal author. With a love for the sea that is genuine, deep and highly contagious, Kym and his staff are not so much the ocean's masters as they are the ocean's pupils. What they learn from their studies, and in turn share with their guests, emphasizes the dynamic "living" link between man and the sea.

The word "research" often conjures up crusty images of endless afternoons spent in sterile campus laboratories. But for Dede Rector, animal-behavior specialist, and Jane Capobianco, animal-care specialist, doing research usually means passing some time with an interesting group of friends—Seabase Alpha's resident dolphins.

Dede, who has previously worked with animals, takes pride in the fact that there are no performances or shows at The Living Seas. The dolphins here are not trained to jump through a hoop; rather, as Jane points out, the specialists work with them in order to learn from them. One of their projects involves teaching the dolphins to control and enhance their own environment by means of an underwater computer panel they can activate for food, music, and so forth.

"When you recognize that flash of

Aquatic activity abounds on many levels at The Living Seas

insight going on inside the dolphin's head," says Dede, "and you see they've got the concept, there is nothing like it in the world."

Maryann Buehn gets to interact with an entirely different group. As a diver, Maryann is one of the most visible members of Seabase Alpha. Wearing a wet suit and "rebreather" which recycles and refreshes the air she breathes underwater, she can often be found in the pavilion's marine environment testing experimental equipment or demonstrating the lock-out chamber, a two-story acrylic tube through which the divers enter and leave the coral reef surrounding the seabase. Having a dramatic visual appeal, the chamber demonstration usually draws a large gathering. Maryann uses this as an opportunity for a question and answer session with the guests and as a way to promote an enthusiasm for the sea. Children, she says, are usually the most inquisitive and Maryann sees herself not only as a source of information, but also as a role model for future divers.

Using the singular environment of The Living Seas as a catalyst to spark the interest of youngsters was an opportunity that Kym wanted to explore. "When you can present research, or even talk about research in this type of setting," he says, "a subject that would seem boring in a classroom suddenly comes alive." In order to do this he brought Sue Lagace on board. As coordinator of educational programs, Sue has designed a variety of approaches where students of all grade levels can explore the exhibits and meet with various personnel. Elementary school classes can come for half a day and talk with a seabase scientist; undergraduates can stay several weeks and work with both staff and visiting research scientists. Sue strongly feels this benefits not only the student, but also the educator. "It's wonderful to have that first-hand experience and it really makes our people feel great because they can see the enthusiasm in others and it renews their spirit."

At the "Seas," dolphins learn to control their environment

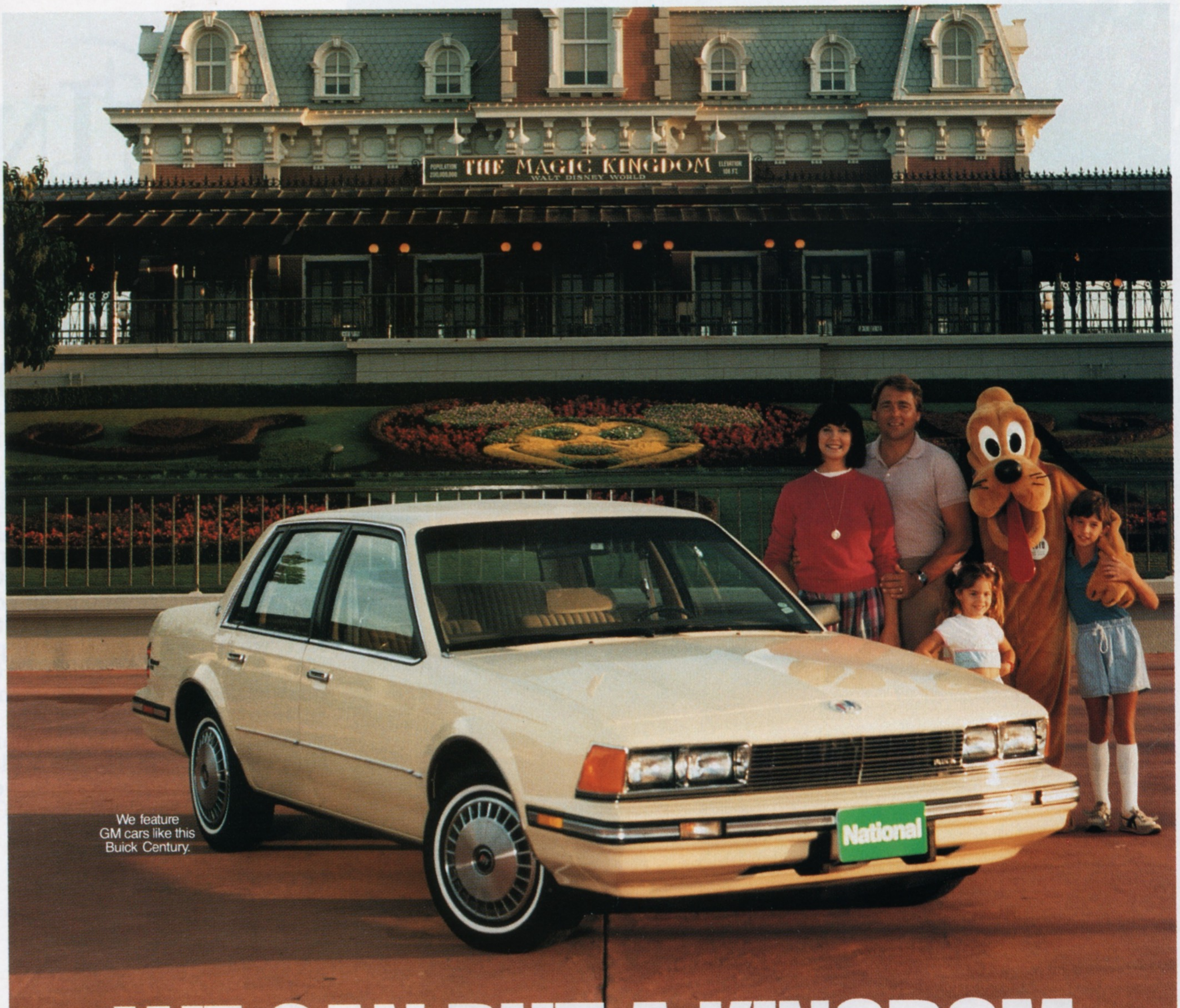
One of the staff that visiting students might get to work with is Michael Andrew. The scope of his responsibilities as an assistant aquarium curator brings him in contact with practically every aspect of Seabase Alpha. He is part of the team that watches over animal health, nutrition and water quality. Michael also helped to collect the pavilion's initial population of marine creatures and therefore takes a personal interest in making sure they are properly cared for. It is something, he says, that you can never ease up on. "You observe the animals while you're feeding them, watching for changes in the environment, the way they act and interact with each other." For instance, parrotfish usually graze on coral for nourishment and, with the oceanarium's fiberglass coral reef, a proper substitution needed to be found. Michael and aquarium staff mix the appropriate nutrients with quick setting dental plaster to produce an artificial coral-like food that the staff calls "coral cookies." The parrotfish are attracted by this calcium carbonate substance, resulting in a healthy, thriving population.

Just as providing a proper diet for the animals is important, so is maintaining a proper environment. Christopher Logue supervises The Living Seas' life support system; he and his team are responsible for monitoring and maintaining the manufactured seawater. Although this contribution is critical, it usually remains in the background. All of that may change in the near future, however, as Christopher and his department complete work on a special project. Through the sea grant program of the University of Florida they heard about an old, abandoned one-man submarine that was for sale. Purchase price: $1.00. "It had been sitting in a field for five or six years," says Christopher. "We brought it in here and completely dismantled it." Over the past few months they have been repairing the sub and hope to soon have it running in the reef environment. The rewards of such a project are twofold. Not only does this provide a sense of satisfaction in finishing what first appeared to be an impossible task, but there is also an element of pride in making such a significant contribution to The Living Seas show.

Only a brief amount of time needs to be spent at Seabase Alpha in order to see the staff's high level of expertise and enthusiasm. It is in their dedication, however, that one begins to sense that the seas truly come alive. "What I hope people get from their visit here," says Kym, "is a sense of the magnificence of this water planet." Just as Walt Disney wanted with all of Epcot Center, The Living Seas serves as a place of entertainment, while providing a setting where people working together can share with their guests a better understanding and appreciation of the world around them. And, in a world that is two-thirds water, it is a responsibility that Kym and his staff handle admirably.

Kym Murphy: Learning and sharing
Dede Rector: No "trained" animals

by Art Gardner



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Disney Art of Gardening

The Fairest of Roses

Show Biz Floribunda

Fourth of a series on Horticultural Magic

by Dawn Navarro

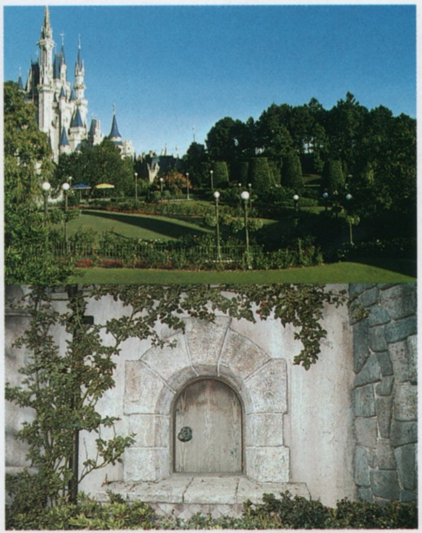
Roses, with their exquisite flowering and sumptuous fragrances, are the most popular of all plants. Roses are easy to grow; they endure summer's heat and flourish in winter's chill. Roses are versatile. You'll find them trained into great cascades, flung decoratively over a trellis or draped over a wall, planted as background for bedding plants or in pots for a spot of color, used as fences along walkways or as shrubs, edgings, and ground covers. The selection of roses seems endless: miniatures, teas, trees, and vines, in an equally endless variety of colors.

At Walt Disney World roses are found in profusion. Over 40 varieties, including the award-winning All-America Rose Selections, are represented among more than 10,000 rosebushes. The Horticulture Departments there integrate roses into the landscaping to enrich architectural style and theming. Bush roses accent the Victorian theme of the Main Street Town Square area. The All-America rose garden borders the realm of Cinderella Castle. Miniature roses add charming details to the formal British gardens of the United Kingdom. A hedgerow using Puppy Love miniature roses has been created among a setting of flowering pear trees and a floral fleur-de-lis in France. And tree roses are lined along ticket gates and entrances to soften the hard edges of railings. The showy displays of roses at Walt Disney World produce the ultimate in form and fragrance.

Mary Poppins in a garden of Summer Snow Floribundas

Jack Frost Hybrid Tea

Snow White's Floribunda



Cinderella Castle embraced in roses

Photography by Max Navarro

How To Plant Bare Root Roses

AARS
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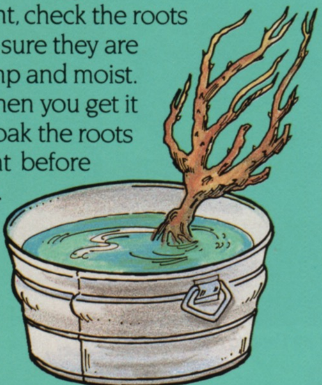
JULY 1985

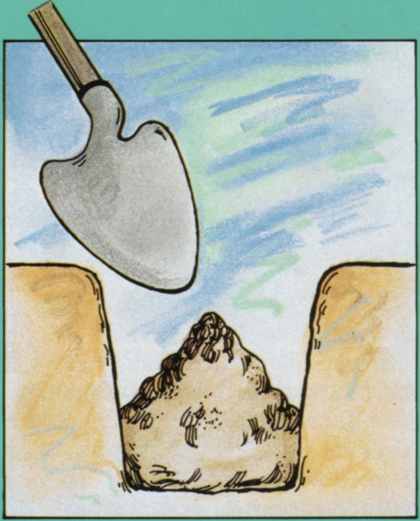
The most difficult task in starting your own rose garden is simply choosing your roses. In January and early February, nurseries sell "bare root" plants (without any soil around their roots). This is when the biggest selection of roses is available. Before choosing, though, keep in mind the kind of garden you want to create. It's easy to find an attractive color; be sure the type of plant is suitable for your project. Roses have been divided into gardening categories: old roses, miniatures, floribundas, grandifloras, hybrid teas and climbers. Each category offers vast selections in colors. But whatever your choice, all roses are characterized by elegant flowering and delightful fragrance.

PLANTING BARE ROOT ROSES

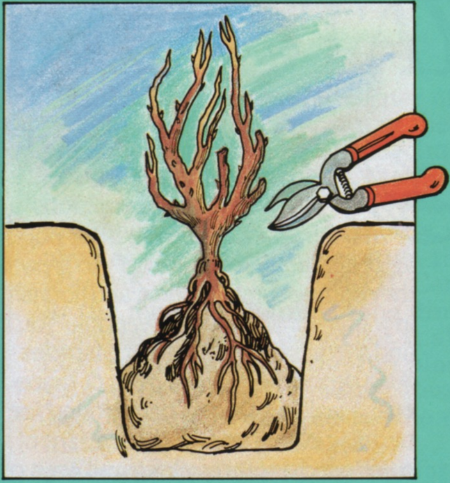
When you buy your bare root plant, check the roots to make sure they are still plump and moist. Then, when you get it home, soak the roots overnight before planting.



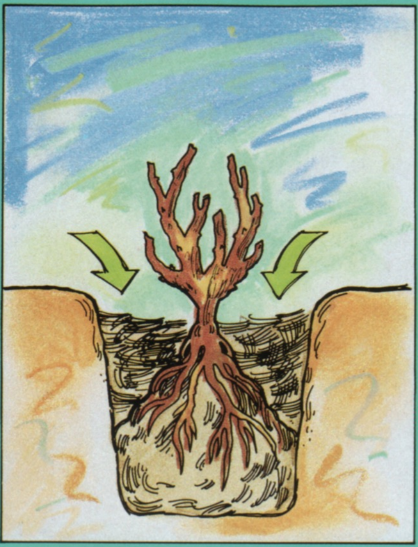
Brandy Grandiflora



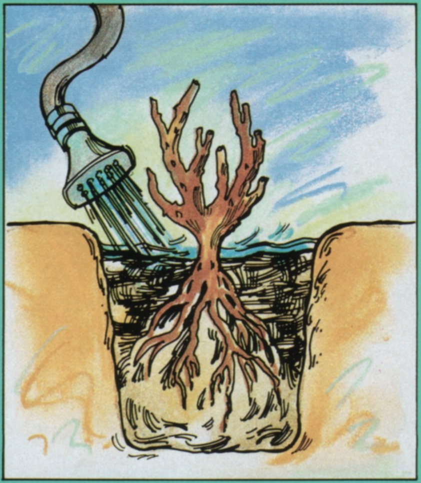
1. A well-prepared, deeplyspaded bed in a well-drained area. Now, for each plant, dig a hole 18 inches wide and deep. Add a soil amendment, such as red wood, compost or peat moss, and mix well with the soil. Form a cone-shaped pile of the mixture in the planting hole. Firmly pack the mound. Roses should be planted 2 to 4 feet apart, depending on varieties.



2. Gently prune rose branches to 12 inches, and remove any broken or injured roots. Place rose on the soil-cone so the bud union (swelling at the base of the stem) is just below the ground level after the ground settles. Spread roots out and down the mound.



3. Work in soil around the roots and eliminate any air pockets. Firmly pack soil without damaging roots.



4. Mound up leftover soil to form a damlike water basin around the rose. Give the plant a thorough soaking right away, then wait until soil is almost dry before watering again. When first leaves appear, use a fertilizer that has a balance of fast-acting plant food, or a commercial rose fertilizer.

TYLER'S GARDEN

Tyler was a small boy living in a big white house. The house had an upstairs and a downstairs, and a yard in both front and back. Tyler liked living in the big white house. His mother and father lived there, too, when they weren't teaching at the college close by. Tyler liked his neighbors, five-year-old Felice and six-year-old Freddie.

What Tyler liked best about his big white house was out in the backyard. It was a garden, a square-shaped garden, neither too big nor too small but just the right size. And it wasn't a dull garden, either, full of things like lettuce and peas. Tyler's garden was a bright garden, full of color: violet violets, rosy-cheeked roses and an entire rainbow of flowers. He often played there, alone or with Felice and Freddie. Tyler wouldn't have left any of it, even for a castle on a hill.

But there came a day when a big university in the far-away city wanted Tyler's mother and father to come teach there. And much to Tyler's surprise, his mother and father told him they were going to move to the city.

"But who," asked Tyler, "who will stay with me in the big white house and help me in the garden?"

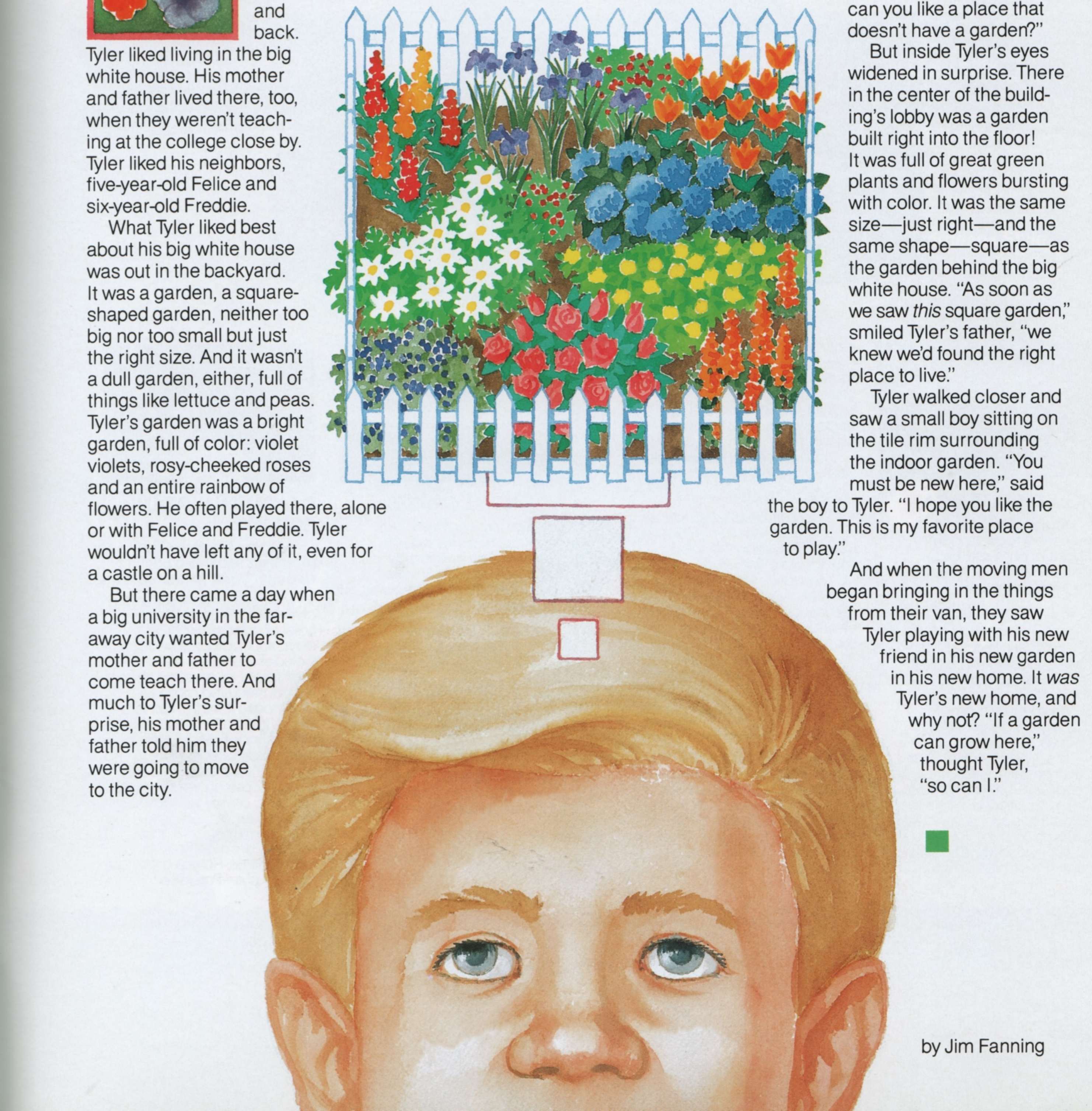
It was then Tyler was told that *he* was moving, too. "But you'll like our new apartment," said his mother. "You'll have lots of new friends and a playground to play in," reassured his father. Tyler sat in the back of the car and didn't say anything as they sped away from their home. Tyler didn't think he was going to be happy where they were going; in fact, without a garden, he knew he was going to be unhappy.

The car pulled up in front of the apartment building. Tyler looked up; it was as tall as tall. "Aren't you coming in?" his parents asked. "I won't like it here," Tyler thought. "How can you like a place that doesn't have a garden?"

But inside Tyler's eyes widened in surprise. There in the center of the building's lobby was a garden built right into the floor! It was full of great green plants and flowers bursting with color. It was the same size—just right—and the same shape—square—as the garden behind the big white house. "As soon as we saw *this* square garden," smiled Tyler's father, "we knew we'd found the right place to live."

Tyler walked closer and saw a small boy sitting on the tile rim surrounding the indoor garden. "You must be new here," said the boy to Tyler. "I hope you like the garden. This is my favorite place to play."

And when the moving men began bringing in the things from their van, they saw Tyler playing with his new friend in his new garden in his new home. It *was* Tyler's new home, and why not? "If a garden can grow here," thought Tyler, "so can I."



by Jim Fanning

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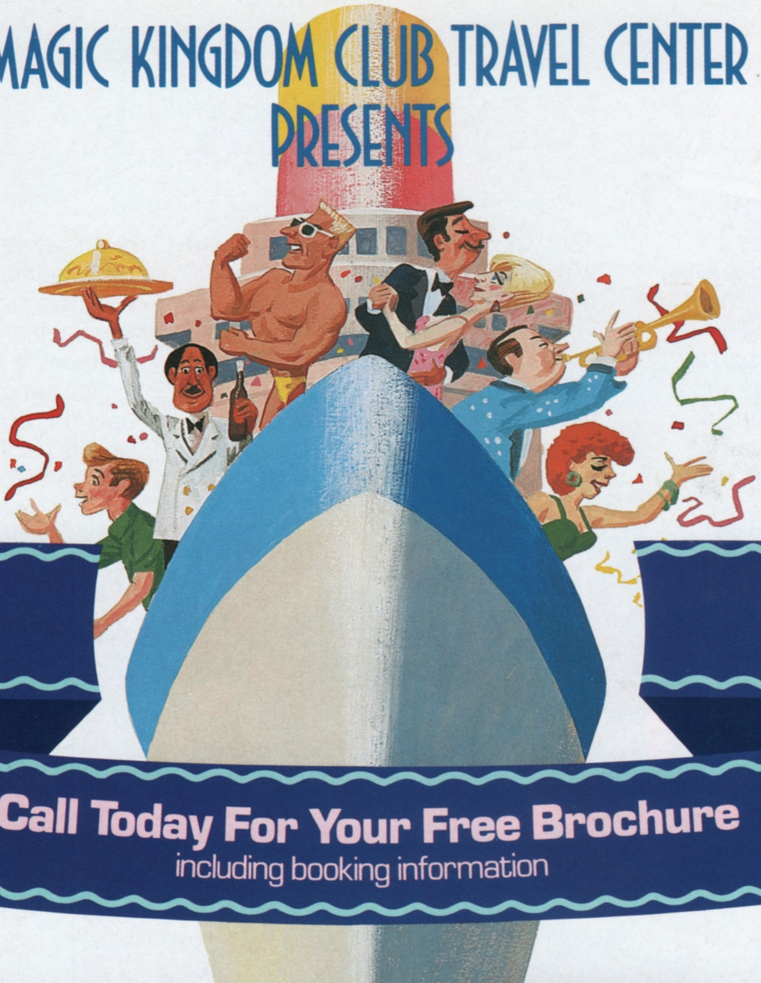

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FRENCH CUISINE

FROM TOKYO, DISNEYLAND

The Blue Bayou Restaurant in Tokyo Disneyland features French cuisine prepared under the direction of chef Shigetaka (Shige) Hirayama. Shige's interest in food began at an early age, when his father operated a Japanese restaurant and Shige would assist in the kitchen. As he grew older, he began studying European cuisines and eventually journeyed to France, Belgium, Canada and elsewhere to perfect his culinary skills. Upon returning to Japan, he was employed as executive chef at the Karuizawa Prince Hotel, the largest summer resort in Japan.

In 1980, having become acquainted with the Tokyo Disneyland Project, Shige travelled to Disneyland in Anaheim to work alongside Indian Aramaki, the Park's executive chef. By the time his training period was over, Shige was familiar with every food location in the Magic Kingdom—from the Blue Bayou to the American Egg House.

Following is Shige's recipe, modified slightly, for Sliced Pork Tenderloin with prune and wine sauce as served at the Blue Bayou in Tokyo Disneyland.

Filet de Porc Saute' aux Pruneaux

(Tenderloin of Pork with Prune Sauce)

Serves 4

12 half-inch slices of boneless pork tenderloin
4 tablespoons butter
9 oz. package of frozen French cut string beans
8 oz. flat egg noodles
12 pitted prunes
1 cup dry red wine
Sugar, flour, pepper, salt

Sprinkle pork tenderloin filets with a little salt, ground pepper, and flour. In a skillet, heat 2 tablespoons butter; add pork filets, and saute' them for 2 minutes on each side, or until brown. Transfer filets to a dish and place in a warm oven.

Prepare string beans according to instructions on package.

Drop noodles in 2 quarts of boiling salted water. When they are soft but firm, drain at once, place them in a warm bowl, top with 1 tablespoon of butter and toss lightly.

To serve, arrange on a warm plate 3 slices of pork filet, a portion of string beans and a portion of buttered noodles, and spoon sauce (with a prune for each slice) over the meat.

Prune Sauce Bordeaux Style

(Chef's pre-preparation tip: Refrigerate overnight 12 pitted prunes in 1 cup of dry red wine.)

In a saucepan, bring a mixture of 1 cup of dry red wine, 1¼ teaspoons of sugar, and 1 tablespoon of butter to a boil. Reduce heat, add 12 pitted prunes, and simmer gently until prunes are warm. Spoon sauce over pork filets, topping each one with a "saucy" prune.

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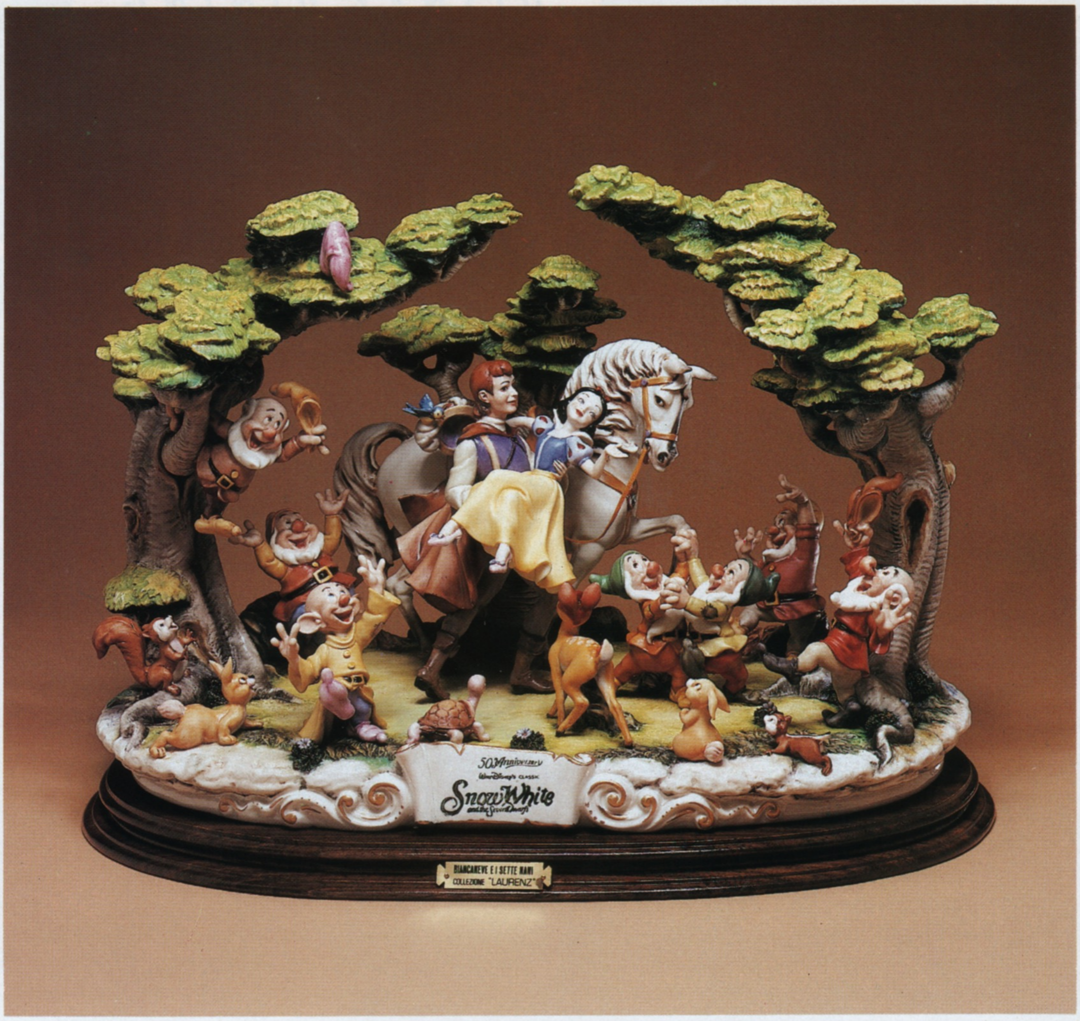

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On location

We studio publicists seldom encountered Walt Disney in workaday situations. When we joined Walt (or vice versa), it was usually for a photo session, a luncheon interview with a journalist, or in response to some matter involving public relations. On those occasions he was good-natured and outspoken. Walt valued publicity; he understood it and enjoyed it. Walt was at his best, from a publicist's point of view, when he was visiting one of his movie locations. The daily problems he faced at the studio seemed to fall away in direct ratio to his distance from Burbank. But he could never leave work entirely behind. During filming of "Third Man on the Mountain" at the foot of the Matterhorn in Switzerland, Walt continually turned his gaze toward its beaklike peak. He was thinking of something, and before long his own Matterhorn was rising from the former orange groves at Disneyland.

On location, Walt preferred to wander at will. He was always accessible, except for an ill-timed visit to the "Light in the Forest" location outside Chattanooga. A lawsuit involving Donald Duck orange juice was in progress there, and Walt intended to avoid process servers by slipping in and out of town unnoticed. En route, however, he attended a well-publicized ball game in Chicago, flew into Chattanooga on a ticket under his own name and was thunderstruck to see a knot of reporters and photographers waiting as he deplaned. For the next three days he played cat and mouse (although no process servers ever were visible), enlisting the help of his publicist and an assistant director to sneak him in and out of hotels, to the location, and finally across the Tennessee border to the Atlanta airport. "That was a lot of fun," he grinned, as he left for home.

In 1956, after 50 years, Walt and his brother Roy made a sentimental journey to Marceline, Missouri, where they had spent five years of their childhood. Their arrival turned into a media event.

"It's wonderful to have a home town. I feel sorry for people who live in cities all their lives," Walt told a gathering of well-wishers. "Marceline crops up in a good many of the corny gags I put into the early cartoons. I used to feature a little outhouse in them. We got a lot of laughs with that outhouse, and I know darn well I got that from Marceline.

"Roy was my big brother, and he always took care of me. I was just young enough that I never had to do any heavy work. Roy did the chores, and I tagged along at his heels. One day he said, 'Walt, we've got a job, washing the hearse at the undertaker's.' So we went down there; Roy did the washing—and I played dead inside the hearse all day."

That was probably the quietest moment in Walt's life. He became a prodigious worker, causing some to wonder, as his projects grew larger and more complex, if he would ever slow down. Walt himself provided something of an answer when he walked into the studio machine shop one day to say a few words to a veteran employee who was retiring. Walt was a familiar figure around the lot. He looked in on all the departments from time to time, and knew most of the old-timers by name.

"What are you going to do now, Ed?" he asked the retiring machinist. "Well, Walt, I'm just going fishing." Walt paused at the door, then looked at him thoughtfully. "You know, Ed, I'd kinda like to retire too—but I don't know how to fish..." And so saying, Walt went back to work.

by Leonard Shannon

Enlarged to show detail.

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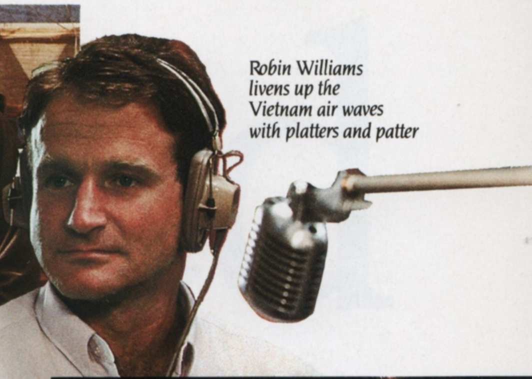
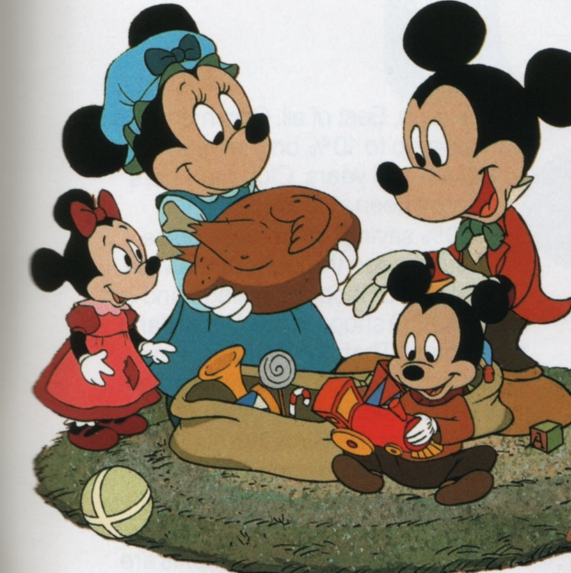
Steve Guttenberg, Tom Selleck and Ted Danson learn to cope with their bundle of joy



Robin Williams livens up the Vietnam air waves with platters and patter

The future looks bleak for a bedraggled Benji

Babysitting takes on new meaning for Elisabeth Shue (far right)



Christmas comes to the Cratchits after all

Awestruck Andrew Ferguson confides in "Santa" Charles Tingwell

Megan Follows contemplates her new home

The Disney Channel celebrates Yuletide with a host of holiday attractions. Dee Wallace Stone, John Waters and young Andrew Ferguson star in **"The Christmas Visitor,"** a film from Australia about a boy who mistakes a jolly old ex-gold miner for Santa Claus. Between them, they somehow perform a major miracle.

Throughout December The Channel presents a cavalcade of animated cartoons consisting of **"Mickey's Christmas Carol," "Raggedy Ann and Andy: The Great Santa Claus Caper," "Rudolph's Shiny New Year"** and **"Frosty's Winter Wonderland."** There'll also be a special from the Magic Kingdoms featuring the Candlelight Procession at Disneyland and Holiday Splendor at Walt Disney World. Festivities peak with a 90-minute compilation show, **"A Disney Channel Christmas."**

The big screen promises its share of hits as well. Coming to theaters in time for Christmas are Touchstone Pictures' comedy-drama, **"Good Morning, Vietnam,"** starring Robin Williams as a Vietnam-era disc jockey, and **"Three Men and a Baby,"** a comedy with Tom Selleck, Ted Danson and Steve Guttenberg as bachelors trying to cope with a baby left unexpectedly at their doorstep.

"The Mountain King" is scheduled for January. Sidney Poitier stalks a wanted murderer through the mountains of Montana in this suspenseful story of wilderness survival. In **"D.O.A.,"** slated for February, Dennis Quaid plays a college professor who resolves to clear himself of a crime he did not commit and, at the same time, track down the person who poisons him with a slow-acting toxin. He enlists the help of a naive student in his action-packed race against the clock.

Walt Disney Home Video welcomes the New Year with a trio of contrasting films. **"Benji The Hunted"** finds the canine superstar stranded in the wilderness following a boating accident. He faces not only the obstacles of nature, but a dog's traditional enemies as well. **"Anne of Green Gables"** stars Megan Follows as a high-spirited orphan who is mistakenly sent by her orphanage to live with an elderly bachelor and his sister. **"Adventures in Babysitting"** whirls a 17-year-old and her three charges into a comic nightmare beyond their wildest imaginings. Elisabeth Shue plays the hapless babysitter.

Vacation in Paradise

A trail ride in Wyoming

30th Anniversary Walt Disney's Magic Kingdom Club®

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This year marked a milestone 30th Anniversary in the history of the Magic Kingdom Club. From a small circle of participating companies in 1957 to almost 23,000 chapters in the U.S. and Canada (plus an additional 2,300 chapters in Tokyo), the Club has grown to be one of the largest employee benefit programs in the world.

More important than the size of the Magic Kingdom Club is the scope of the benefits which have become available to its members. Thirty years ago the sole benefit was reduced admission prices to Disneyland. Today the Club provides members with special prices to Disneyland, Walt Disney World and Tokyo Disneyland, convenient travel services, sizeable savings at the Walt Disney World Resorts, savings on rental cars and hotel accommodations, plus cruises, vacation packages and much more. Now, additional benefits have been added.

Offered for the first time through the Club are specially priced cruises to the islands of the Caribbean aboard Royal Caribbean Lines. Club members can select from any of the five sparkling ships in Royal Caribbean's fleet: *Sovereign of the Seas, Song of America, Song of Norway, Nordic Prince* or *Sun Viking*.

With the addition of this new benefit, the Magic Kingdom Club now offers four exciting cruise lines for members to choose from, a wide selection of destinations, and all at reduced cabin rates. For example, Premier Cruise Lines offers the islands of the Bahamas in combination with Walt Disney World vacations. Carnival Cruise Lines can whisk members off to sunny Mexico. And the glacial beauty of Alaska is available aboard Holland America Cruise Lines.

Delta Air Lines, the official airline of Walt Disney World, now offers 10% off published fares on round-trip flights to Orlando, Florida, from any Delta city (and there are more than 150 of them) within the continental U.S.

PSA is also helping Club members plan their vacation to Disneyland in California. Members who enroll in PSA's Executive Flyer Club receive 2,000 bonus miles plus an additional 1,000 miles on their next trip to Disneyland. With travel awards on PSA beginning at 10,000 miles, that's a 3,000 mile head start toward a free trip.

Still another new benefit for members is a corral-full of fun and activity at Paradise Guest Ranch in Wyoming. Hidden in a lush, secluded valley in the Big Horn National Forest of north central Wyoming, the resort provides horseback riding, fishing, tennis, rodeo, swimming, badminton and bonfire sing-a-longs. Best of all, Club members can save up to 10% on their stay.

For several years, Club members have been able to enjoy a 10% savings on merchandise purchased throughout the Walt Disney World Shopping Village and at the UNOCO shops in the Disneyland area hotels. That benefit has been extended to include purchases at the new Disney Stores in California. They are located at the Glendale Galleria, Pier 39 in San Francisco, and South Coast Plaza in Costa Mesa.

Along with all the new benefits, many of last year's popular Club benefits are still in effect. For example, members continue to receive 10% discounts at Hilton Hotels and up to 15% discounts at National Car Rental.

No anniversary celebration would be complete without presents, and the Magic Kingdom Club is offering members hundreds of prizes in the 30th Anniversary Sweepstakes. They include deluxe Disney vacations to Disneyland or Walt Disney World, plus three-night cruises, three-night trips to San Diego or San Francisco, the use of a 1988 Cadillac from National Car Rental, Kodak K12 35mm cameras and more.

Complete details on all Club benefits, the 30th Anniversary Sweepstakes, and more information about exciting vacation opportunities can be found in the new 1988 Membership Guide. Club members can obtain a copy from the Club director at their place of business or by writing to the Magic Kingdom Club National Headquarters, P.O. Box 4489, Anaheim, CA 92803-4489.

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